

MUSICAL AMERICA

VOL. XL. No. 10. NEW YORK

EDITED BY

Milton Weir

JUNE 28, 1924

\$4.00 a Year
15 Cents a Copy

SUMMER OPERA AT RAVINIA OPENED WITH STRIKING PRODUCTION OF DOUBLE BILL BY ARTISTS OF INTERNATIONAL REPUTE

Gala Audience Stirred by "Cavalleria Rusticana" and "Pagliacci"—"Lucia" Is Heard on Second Night—New Stars and Old Favorites Get Enthusiastic Receptions—Brilliant Season Expected

CHICAGO, June 23.—The opening of the summer opera season at Ravinia on the night of Saturday, June 21, was a gala event that surpassed in musical interest and social importance any previous beginning of this yearly enterprise, highly successful as such openings have always been in the past.

Ideally situated in the heart of Chicago's wealthy north shore suburban district, Ravinia has become the Mecca for opera devotees and, under the direction of Louis Eckstein, has grown year by year into an institution of national importance. Nor does this steady development show any signs of reaching a stopping point, since there is every evidence that this season will be kept upon an even higher level than has been attained in the past.

"Cavalleria Rusticana" and "Pagliacci" formed the initial bill, with Lucezia Bori, Florence Easton, Giacomo Lauri-Volpi, Giovanni Martinelli, Merle Alcock and Vincente Ballester in the casts and Gennaro Papi conducting. Graziella Pareto and Mario Basiola appeared the second night in "Lucia." The orchestra was the Chicago Symphony.

The season will last for ten weeks, in the course of which Louis Hasselmans will arrive to share the conductor's duties with Mr. Papi, and many singers not yet heard are to be presented. The outstanding novelty among the thirty-five operas listed for performance is Fourdrain's "La Légende du Point-D'Argentan," which has never been given in America. Cilèa's "Adrienne Lecouvreur" is a semi-novelty which is unknown to audiences in this district; and works new to Ravinia's repertoire are "Samson and Delilah" and "Fra Diavolo."

Whether public interest will chiefly be centered in these unfamiliar pieces or in better-known operas, or whether the performances of individual singers will constitute the most significant features of the season is a point that arouses much conjecture. Ravinia productions have a curious way of developing along lines that seem best to suit habitués' personal tastes, the reason for this lying in a flexible policy that can be adapted to conditions of the time. The nature of the surroundings in which operas are given tends to foster this spirit of comparative informality. Whether the listener occupies a box, or sits outside the amphitheater on the wide lawn where he can hear, if not see, the production, the feeling is one of rest and relaxation devoid of the tenseness that is often felt at indoor performances. A large audience witnessed the opening, and indications point to a steady sale throughout the season.

Miss Bori's appearance as Nedda in "Pagliacci" had been the subject of confident curiosity, and it is gratifying to know that a prima donna of her exceptional accomplishments will be a regular member of the company. She showed in this first appearance at Ravinia that her lyric voice is both brilliant and sympathetic in quality, while, from a dramatic standpoint, she imparted to the character of the player-wife a clearness that has often been lacking in operatic productions. In every respect, Miss Bori's performance was notable. She sang the exacting Ballatella with the utmost fluency, and throughout the performance revealed a musicianship and

MUSIC MAKES BIG STRIDES IN WORK OF WOMEN'S CLUBS

Resolution to Support American Publishers in Raising Standard of Radio Entertainment Passed by General Federation at Biennial Convention in Los Angeles—Native Music and Artists Heard in Convention Programs

LOS ANGELES, June 21.—Music played a notable part during the thirteen days of the seventeenth biennial convention of the General Federation of Women's Clubs, which numbers more than 2,800,000 women among its members. The convention closed here on June 15. Much of the success of the musical programs was owing to the work of Mrs. Marx E. Oberndorfer, general chairman of music, who outlined the progress made in this phase of the Federation's work in a notable report.

At the conclusion of Mrs. Oberndorfer's address the delegates passed a resolution voting to support the publishers of American music who are working to elevate the standards of radio programs. In this way it is hoped to "make known the works of American composers and bring to the American public through the air the best music of the world."

The progress of the music department of the General Federation during the last four years was summed up by Mrs. Oberndorfer. Among the objectives of the department are the raising of the quality of American popular music, elimination of taxation on musical instruments, the promotion of research in primitive native music, and publicity for music as part of the home program (by means of publication and the radio). The federation has worked for the founding

[Continued on page 4]



Photo © Underwood & Underwood

ELSA ALSEN

Whose Brilliant Work as Dramatic Soprano of the Wagnerian Opera Company Last Season Made Her Known in Several Centers. Mme. Alsen Will Return to America in the Fall to Sing in Opera and Concert. (See Page 30)

Juilliard Foundation Offers 100 Fellowships

THE Juilliard Musical Foundation will award approximately 100 Fellowships to American music students by competitive examination, it was announced last week. These fellowships will be for study in four departments of music—singing, piano, bow-instruments, and composition.

The official announcement gives the following details: "Awards will be made by means of competitive examinations conducted by a board of com-

petent persons, and students who are awarded fellowships will be given advanced instruction under exceptional teachers without expense for tuition. Each fellowship will represent a tuition value of at least \$1,000. Examinations will be held in New York City during the early part of October, 1924.

"Conditions governing examinations are as follows: competing students are required to be over sixteen and under thirty years of age; they must be able to present credits in general education that are the equivalent of a four-year high school course of study; and they must demonstrate exceptional training and capacity in one or more of the four branches of music study specified.

"Students will be selected for advanced training under able teachers, and all appointments will be made for one year with an opportunity of renewal at the discretion of the foundation. No tuition will be charged. In order that

[Continued on page 4]

In This Issue

The Struggles and Triumph of Handel in London.....	3, 22
Operatic Theater Achieves the Spectacular Pinnacle.....	5
Financial Depression Affects Concert-Giving in South.....	9
Modernists Meet at Festival in Prague.....	11

[Continued on page 6]

ARTISTIC TIDE NOW SET TOWARD EUROPE

Liners Take Musicians Abroad
—van Hoogstraten Returns
for Summer Series

Mme. Frances Alda, soprano of the Metropolitan, sailed for Europe on the France on June 18. Mme. Alda will visit France and Italy and will pass a part of her vacation on the Lido, Venice. Also on board the France were Sue Harvard, soprano, formerly of the Metropolitan; Rose Desrosiers, concert soprano, who is being sent abroad by citizens of Holyoke, Mass., to continue her musical education; Gordon Groth, violinist and junior at Princeton, where he is president of the Princeton Orchestra, who was selected by Walter Damrosch for a special violin scholarship in Paris, and Leah Mynderse, organist of Albany, who won the Estey Organ prize scholarship and fellowship honors in the American Guild of Organists.

The following day eighty members of the Harmonium Singing Society of Chicago sailed on the Hellig Olav to take part in the Fourth of July Celebration in Copenhagen.

Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony, sailed with his wife, Clara Clemens, soprano, and their daughter, on the Veendam, June 21. Mr. Gabrilowitsch plans to rest until late in the summer, but he will appear in September as guest-conductor of the Philharmonic orchestras of Berlin and Vienna. He intends to spend several weeks, upon his arrival in Europe, motoring in Holland, where he will meet his brothers and sister. Later the Gabrilowitsch family will visit in Munich, Switzerland, and Italy.

Nikolai Sokoloff, conductor of the Cleveland Symphony, sailed on the Lapland on the same day. Russell Snively Gilbert, teacher of piano and composition and writer on musical subjects, also embarked on June 21.

Other musicians who left recently for abroad were Mr. and Mrs. David Griffin, piano and voice teachers respectively of San Antonio, Tex., and Burnyce Le Clair Stevens, head of the piano department of the Southwestern Teachers' College at San Marcos, Tex.

Willem van Hoogstraten, conductor of the New York Philharmonic, who will lead the outdoor concerts in the Lewisohn Stadium, New York, this summer, returned from abroad on the Nieuw Amsterdam on June 21.

Singers Engaged for Chicago Opera

Herbert Johnson, business manager of the Chicago Civic Opera, has signed contracts with several opera singers abroad to appear with the company next season, according to a cable report in the New York Times. Elvira de Hidalgo, Spanish coloratura soprano; Elsa Gentner-Fischer, soprano, who was here with the Wagnerian Opera Company; Flora Perini, mezzo-soprano, formerly of the Metropolitan, and Augusta Lenska, con-

tralto, are on the list. Among Mr. Johnson's discoveries, he claims Antonio Cortis, a young Spanish tenor who has been singing in South America, and a

twenty-two year old conductor an American, who is not named, but who is said to have made a great impression in Germany this season.

Flonzaleys to Begin Third Decade of Concerts in America Next Season



The Flonzaley Quartet, Now Touring in Europe. Left to Right: Adolfo Betti, First Violin; Alfred Pochon, Second Violin; Iwan D'Archembeau, Cello, and Felicien D'Archembeau, Viola

ON its return to the United States in October, the Flonzaley Quartet will commence its third decade before the American public. In the twenty years since its first public concert in 1904, the Quartet has been a leading factor in the development of interest in chamber music in this country. It has played in more than 400 American cities and has made 1800 appearances in America, as well as 500 in Europe.

The Flonzaley Quartet has never been predominantly influenced by any one tendency in music. Its programs have been interesting and varied. In addition to the familiar classics, it has introduced to the American public unfamiliar works by Schönberg, Reger, Stravinsky, Roussel and little known masters of the eighteenth century. It has also aided in the development of American music by introducing to its

public here and abroad new works by Charles Martin Loeffler, Daniel Gregory Mason, David Stanley Smith, Templeton Strong, Charles T. Griffes, Samuel Gardner, John Beach, A. Lilienthal and Victor Kolar.

After many unsuccessful experiments with the Victor Company, the Flonzaley Quartet was the first string chamber music organization to produce effective records of chamber music.

The Quartet expects in 1924-1925 to increase its mark of eighty-three concerts in America last season. It will include in its transcontinental tour its seventh visit to the Pacific Coast, in addition to the customary three concerts in New York, Chicago, Boston, Washington and Northampton, its two visits each to Philadelphia and Indianapolis, and single appearances in other cities all over the United States and Canada.

Composer Gives Program Covering Period of Forty-Seven Years

BOSTON, June 21.—A program, devoted to the compositions of Edith Rowena Noyes Greene, covering a period of forty-seven years, was one of the interesting events in Jordan Hall this spring. There were many unusual features in the program, which represented four periods in the composer's career, beginning at seven years of age, when she wrote her first works without the aid of teachers. Some of the numbers Mrs. Greene played for Mrs. Cleveland at the White House thirty years ago, and others were sung before Queen Victoria, who honored the composer with her autograph. Many of the compositions are dedicated to well-known musicians and some have appeared on the programs of prominent artists. Mrs. Greene was assisted by Elva Boyden, contralto; Marion Hurd, soprano; Joseph Ecker, baritone; Hazel Clark Leonard, violinist; Marjorie Patten Weaver, and Gladys Berry, cellists.

Stravinsky to Arrive in January Next

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Orchestra, confirming the statement that Igor Stravinsky would appear with the organization next season, says that Stravinsky will arrive in this country about the first of the year, and will appear as guest conductor of the Philharmonic shortly after. "It is probable," says Mr. Mackay "that he will play his new piano concerto at one of his concerts with the Philharmonic, and his programs will consist for the most part of his own compositions."

MANAGERS DISCUSS CHANGES IN POLICY

Important Results Expected
from Annual Meeting
in Chicago

CHICAGO, June 24.—Several important changes in the administrative policy of the National Concert Managers' Association, now holding its annual convention at the Edgewater Beach Hotel, are being discussed and will be decided upon either today or tomorrow, when the real business of the meeting will be transacted. After two days devoted to executive sessions, the managers held their annual banquet last night, forty persons being present. Mrs. Katie Wilson Greene of Washington, who will probably be re-elected president, is presiding at the various sessions.

A movement has been started among the managers to make Chicago the permanent June meeting place of the Association. It is believed that steps will be taken to strengthen the organization by drafting regulations to make attendance at the annual meetings mandatory.

Among the prominent managers from various parts of the country who are attending the meeting are L. E. Behymer of Los Angeles, honorary president; Elizabeth Cueny of St. Louis, Mrs. Adella Prentiss Hughes of Cleveland, Margaret Rice of Milwaukee, secretary; Mrs. Edna W. Saunders of Houston, Tex.; Mrs. Anna Goff Bryant of Galesburg, Ill.; Arthur Smith of Washington, D. C., and Mrs. J. W. Darby of Cincinnati.

EUGENE STINSON.

Mordkin Permitted to Leave Russia; May Appear in New York

Michel Mordkin, noted dancer, has been granted permission to leave Russia by the Soviet Government, and may be presented in America next season. This announcement was made early this week by Morris Gest just before sailing for Europe, where, he said, he expected to complete the arrangement to bring the dancer to New York for a series of special performances probably to be made at the Metropolitan Opera House on dates when the institution was not being used for regular performances.

Harvard Graduates Three Musical Students with Distinction

CAMBRIDGE, MASS., June 21.—Among those awarded the degree of Bachelor of Arts "with Distinction" this spring are three students who specialized in music. Walter H. Piston, Jr., was awarded the A. B. degree in music "summa cum laude." Lawrence J. Abbott and William T. Ames were awarded the A. B. degree in music "cum laude." Mr. Piston and Royal D. Hughes, as already announced in MUSICAL AMERICA, were awarded the John Knowles Paine Traveling Fellowships in music.

Doctor Silverman Named Chairman for Palestine Conservatory

The chairmanship of the directorate of the Association for the Erection of a Music Conservatory in Palestine has been bestowed upon Dr. Joseph Silverman, rabbi emeritus of Temple Emanu-El. The Conservatory is to be a memorial for Jewish soldiers who died in the war.

Federated Music Clubs Plan Choral Tournaments

PLANS for a series of choral tournaments or contests, to be given in different parts of the country, are being made by the National Federation of Music Clubs, through its Educational Department. The aim is to found American Eisteddfods somewhat like those common in Wales. The Federation is devising a national plan to bring music club choruses to a higher degree of efficiency by holding contests, first at State meetings and then at the biennial conventions. At the latter the groups competing will be largely of the women's choruses of the State in which the meeting is held. A contest of ten groups has been suggested for the Fourteenth Biennial Convention at Portland, Ore., in June, 1925.

Munich Hears Opera by Telephone

A NEW system for sending music over ordinary telephone wires was successfully demonstrated in Munich on June 18 when a performance of "Walküre" at the National Theater was heard distinctly in hundreds of homes. According to an Associated Press dispatch, the experiment was made by the Federal Ministry of Posts, Telegraphs and Telephones, which placed a series of receivers on the stage and the music stands of the orchestra pit and then connected them with subscribers' telephones by means of the central exchange. The experiment was made possible by a new transmission device invented by one Dr. Steidle. It can be attached to a telephone receiver at small cost, and is so adjusted that contact is broken whenever a call is put in for the subscriber from some other telephone. It is said to convey music more satisfactorily than the wireless telephone, as there are none of the disturbances and static conditions found in radio transmission.

Yale Confers Honorary Degree Upon Ossip Gabrilowitsch

NEW HAVEN, CONN., June 21.—Among the honorary degrees conferred by Yale University at its commencement exercises last week was that of Master of Arts upon Ossip Gabrilowitsch, conductor of the Detroit Symphony and noted concert pianist. Five degrees of Bachelor of Music were awarded to the following graduates of the School of Music: Helen V. Cain, Arthur E. Hall, Carl J. Jensen, Beth N. Osbourn and L. J. Von der Mehden.

Louis H. Mudgett Resigns Management of Boston Opera House

BOSTON, June 23.—Louis H. Mudgett, manager of the Boston Opera House operated by Sam S. and Lee Shubert, Inc., has resigned from that position. Mr. Mudgett will be succeeded by Arthur Sheldon, at present general manager of the Shubert interests in Boston. Mr. Mudgett will take a year's vacation before reentering business.

W. J. PARKER.

Nikolai Sokoloff Sails for Brief European Vacation

CLEVELAND, June 21.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, is sailing on the Lapland today for a two months' rest in Europe. He will go directly to London and later to Paris, visiting a few composers and getting new scores. He then plans to go to Spain before returning to begin work on another busy season.

FLORENCE M. BARHYTE.

When Mr. Handel Walked in London Town



Pictures by Courtesy Houghton-Mifflin Company

GEORGE FRIDERIC HANDEL. From the Portrait by Kneller. To the Left Is the House on Lower Brook Street, London, Where "Messiah" Was Composed. The Great Oratorio Was First Performed in Neal's Music Hall, Dublin, Shown on the Right. The Lower Portraits Are of Faustina (Left), One of the Famous Singers of Handel's Day, and Mrs. Cibber (Susanna Arne), Who Sang in the First Presentation of "Messiah"

SO many books have been written about Handel and his music that a new biography seems a little late in the day. When the title page bears the name of Newman Flower as author, however, first hasty thoughts on the subject are dispelled, for if anyone is entitled to his say on the subject it is Mr. Flower.

This English writer has devoted much study to the master and his period. His collection of Handel manuscripts, printed editions, and literature is extremely valuable, and in "George Frideric Handel: His Personality and His Times" (Boston and New York: Houghton Mifflin Company) he has produced a volume which will find an honored place on the Handel bookshelf.

Mr. Flower makes no attempt at a reappraisal of Handel's music. His attitude is that of one who accepts the glories and finds no need to re-examine them through twentieth century glasses. His book is the story of Handel, the man and the composer, of his friends and his enemies; people who move against the background of the Hanoverian Court. It is stronger in narrative interest than most modern works of fiction, and many of its pages are turned out with admirable artistry. In its intimacy it sometimes reads like the document of a contemporary, but it gives all those details which a contemporary invariably neglects to provide.

With Mr. Flower as guide, the reader is taken back into the eighteenth century, to a fascinating London wherein rival impresarios waged war to the knife. Through this London passes Handel.

"Sometimes he was seen at the Court, sombre, unnecessary, his thoughts miles away, forgetful preoccupied. He inevitably walked alone, and he would pause in the street and rattle out a mixture of German and English about some one or some new irritation. He became conspicuous by these strange manoeuvres, and many who did not understand thought him mad. In Bond Street and Brook Street he was a familiar, lumbering figure. He prowled through the streets; he browsed through them. Unconscious of outward happening. None of the sounds about him meant anything until he heard a note, a call, that started a theme running in his mind. He was not posing, and he disliked being considered eccentric. But he drifted away in the sway and surge of an imagination of sounds—an imagination that shut out all the influence of sight and feeling."

The Indomitable Musician

In an earlier chapter he is seen at the end of that phase of his life which closed with the production of "Radamisto"; probably the happiest phase of his life, says Mr. Flower. "Youth, rushing like a tideway, had carried him forward, full of ambition. All these works ('Radamisto' among them) had been the achievements of youth, for, although he was now thirty-five, both mind and body had all the attributes of early youth. That mind which knew no dullness, nor ever lost its brilliance, was to mature; his body, as youth passed, to halt in its freshness. He never studied his health. Only when illness pulled him away from his work did he realize that 'this infernal flesh,' as he once called it, was the master of him. He took no exercise save to go from one place to another for business purposes, and he ate far heavier dinners

than ever he should have done. He drank a great deal too much beer and coffee, and he was a slave to tobacco. He rode when he could do so, to save himself the trouble of walking. When composing he sat at work all day, on through the night and through the day following. Food was put on his table. He ignored it. Sleep twitched at his eyelids. He forced it away. The claims of his body for rest were always subservient to the demands of a mentality that could neither rest nor be still. He flung all his youth, his physical power, his nerve-force into a sacrifice to his ambition."

It was this extraordinary mental energy, this ever-pressing creative force that carried him on his way, indomitably, in spite of failures. Eventually he was to overcome all his rivals, to make secure his later years, but then the trouble of blindness descended upon him. Nothing could discourage him. He had routed Bononcini, his music had triumphed over Porpora, the Prince of Wales and his "Opera of the Nobility" had passed from the King's Theater, and now Handel must face this final blow of fate. He remained undaunted, composing with the aid of an amanuensis, and so the last melody was written down.

Disposes of Myths

Mr. Flower disposes of certain popular beliefs about one or two of Handel's compositions. There is, for instance, the story about the "Water Music." In 1715, according to earlier biographers, strained relations between Handel and the King had reached such a point that friends of the composer had decided to patch up the quarrel. The King had arranged a triumphal procession in barges down the Thames, and Handel is supposed to have composed his "Water Music" for the occasion, conducted it on a float which fol-

lowed the royal barge, and effected a reconciliation. Mr. Flower cites a document from the Berlin Archives to show that the "Water Music" was composed in 1717 at a time when George and Handel were the best of friends.

The piece known as "The Harmonious Blacksmith" is also stripped of its romantic legend. There never was such a person. Never in his life was Handel forced to take refuge from a thunderstorm in a blacksmith's shop, and never was he inspired by beat of hammer and anvil. Handel never knew of the title, "The Harmonious Blacksmith," because the name was not used until 1820, and not until 1835 did the story of Handel and the thunderstorm gain credence.

The Old Lady of Halle

Some of the best passages in Mr. Flower's book describe Handel's affection for his mother, and the picture of the barber-surgeon's widow, mourning over a family bereavement, is memorable. Handel had come to Halle on a flying visit. "Deeper and deeper still the burden of grief bore down the old lady. Her years were mounting. Her eyes had begun to fail. Soon she was to know the utter dark which at this era so frequently came to the aged. . . . What could life offer Frau Handel now save that vague intangible thing?—the fame of this son? It meant nothing to her; she could not understand. He moved with kings and the nobility; in a vast circle of feckless creatures—was there anything in that? His melody swept through the theaters of Europe—was there anything in that? What could she make of it all? She who had never been thirty miles beyond Halle in her life. Perchance this son of hers sat at the harpsichord during his visit

[Continued on page 22]

American Music Given Strong Support at Biennial of Women's Clubs in Los Angeles



Two Leaders Heard at the Biennial Convention of the General Federation of Women's Clubs in Los Angeles: Left, Mrs. Marx E. Oberndorfer, General Chairman of Music, Author and Composer; Right, Mrs. Eugene B. Lawson, Chairman of Government Research in American Music

[Continued from page 1]

of a music library to be loaned to clubs in small communities, for an exhibition of America music, and for the success of an American "laboratory" and school of operatic art.

"But the most remarkable achievement," said Mrs. Oberndorfer "is the fact that three million club women have changed their point of view regarding music. They realize that it must be given a fitting place upon their club programs; professional artists must be paid; that English is a good singing language; that we have the greatest folk music in the world in America; that our local musicians are often better than foreign artists; that music must be made a vital part of the community and, last but not least, that whether we have technical training or not, we are all musical and have an important part to play in the building of the American school of music, which will be the greatest the world has ever known."

Aid for Music Library Campaign

The need for a music library which shall be loaned to clubs in small communities has been suggested in numerous letters that came to the music department, said Mrs. Oberndorfer. Each State federation was asked to make a contribution for this library. The chairman said that she had taken up the matter of providing five sets of eight programs of American music to be loaned during the coming season. Cooperation has been given by manufacturers of player piano rolls and phonograph records and from the publishers of music and books. The chairman has been asked to prepare a set of programs which will correlate literature and history with music. This will be especially desirable for use in high schools.

The music of the motion picture theater has been aided by the publication by the General Federation of a special list of simple and inexpensive music. Other

publications include the Federation Song Book for community singing, sold at cost; a book containing seventy-five of the best old hymn tunes arranged in simple two-part form for child voices, to be used in hymn memory contests; lists of music books recommended for public libraries, and lists of folk material of the various States, now being prepared.

The music division has been divided into departments with the following advisory chairmen: Aid to American Musicians, Mrs. John Work Garrett of Maryland; Community Opera, Mrs. Franklin Cochems of Colorado; Community Singing, Anne McDonough of Pennsylvania; Education, Mrs. E. F. Murdock of New Jersey; Folk Music of America, Mrs. Howard Vincent Milligan of New York; Legislation, Mrs. Ora L. Frost of Illinois; Library Extension, Mrs. James H. Hirsch of Florida; Music in Church and Sunday School, Mrs. F. H. Nichols of Michigan; Music in Motion Picture Theaters, Mrs. Marx E. Oberndorfer; Music in Public Institutions, Mrs. Arthur Davisson of Massachusetts.

Rich Finds in Indian Music

Mrs. Eugene B. Lawson, chairman of Government Research in American Music, made an interesting report on the work done by her department. Mrs. Lawson is the granddaughter of the last tribal chief of the Delawares. She paid a tribute to the pioneer work in this field of Alice Fletcher and Frances La Flesche, John Comfort Fillmore and Frances Densmore, the last a member of the Bureau of Ethnology in Washington. She said that, in answer to questionnaires sent to State chairmen of music, twelve replied that Indian music had been given special attention in their programs during the last year. She added that a dozen or more musicians of Indian descent are recognized for their ability. The work of saving the Indian music for the coming American school of composers has been aided by musicians including Thurlow Lieurance, Charles Wakefield Cadman, Arthur Farwell, Frederick Knight Logan and others.

Brief reports were those of Ruth Antoinette Sabel, founder-director of the Industrial Bureau of Music under the Los Angeles Chamber of Commerce, on "Music in the Industries," showing great possibilities in a great field; Mrs. Franklin Cochem, Salida, Col., on "Community Opera," and Mrs. F. H. Nichols, Houghton, Mich., on "Better Hymns."

Native Works Interest

American music was a feature of the programs given at the convention, under Mrs. Oberndorfer's direction. Homer D. Grunn's "Chant of the Five Hills," based on Oklahoma Indian themes, is of striking atmospheric effect. The composer was at the piano for the performance which was well given by Ruth May Shaffner, soprano; Antoinette Zoellner, violinist, and Josef Zoellner, Jr., 'cellist. Mr. Grunn was accompanist also for his dramatic Indian song, "On a Cloud I Will Ride."

Gertrude Ross was represented by a

series of "Early California Song Transcriptions" and a "Cowboy's Lullaby."

Anna Ruzena Sprotte, contralto, shared honors notably with Charles Wakefield Cadman.

Violin playing of exceptional brilliance and musical strength was heard in an evening session, when Amy Neill afforded Los Angeles the first hearing of Cecil Burleigh's E Minor Concerto. Miss Neill also played a group of smaller numbers. She is an American musician of whom one may be proud.

Special mention must be made also of the violin solos of Jacques Gordon, concertmaster of the Chicago Symphony. He is a delightful player whom one would have gladly heard in a concerto, but a part of his program had to be omitted owing to lack of time.

The Zoellner Quartet played as well as ever. Raymond Koch, baritone, found a welcome also in Mrs. Oberndorfer's "Three Prison Songs" to words by Ralph Chaplin.

Alfred Mirovitch, pianist, finely played "Old and New Dance Forms" from Beethoven to today, including his own Minuet.

Members of the Southern California Chapter of Organists, every evening opened the programs. Organists heard were Dr. Ray Hastings, Arthur Blakely, David Wright, C. Albert Tufts, Dudley Warner Fitch, Sibley Pease, Carey T. McAfee.

The Los Angeles Oratorio Society, under John Smallman, sang during the Memorial Service at the Bowl, with Marcella Craft as soloist.

A reception was tendered Mrs. Marx E. Oberndorfer at the Ambassador Hotel by the Los Angeles Federation with Grace Widney Mabree, chairman. Mrs. Mabree proved a valuable local music chairman for the convention. Following the reception two-piano numbers were given by Edna Gunnar Peterson and Carlotta Comer Wagner; the Horn trio by Brahms with Sylvain Noack, violin, Alfred Brain, French horn, and Blanche Rogers Lott, pianist. The last two, with Clifford Lott, gave a performance of Dvorak's "Biblical Songs."

Superior Court Judge Carlos E. Hardy, in a talk during the music section luncheon, expressed his belief that good music is a means of offsetting the causes of crime.

During the convention a resolution supporting Max Rabinoff's American Institute of Operatic Art at Stony Point, N. Y., was passed.

BRUNO DAVID USSHER.

Juilliard Foundation Will Give 100 Fellowships

[Continued from page 1]

students at a distance will have equal advantages with those residing near New York, traveling expenses will be provided if the students come from affiliated schools or accredited teachers, and satisfy the examining board of the foundation in advance that they are qualified to enter the examinations. In the case of students whose qualifications are not adjudged to be satisfactory, they will be permitted to enter examinations at their own charges. If such students secure a fellowship, traveling expenses for examination will be paid by the foundation.

"Applications for admission to examinations should be made on forms that will be furnished to students by the foundation. A letter addressed to the Juilliard Musical Foundation, 49 East Fifty-second Street, New York City, asking for an application form, will be immediately answered.

"The plan of having students trained in different localities by teachers of diverse methods and standards will be given up. In order to secure uniform results, the foundation will employ teachers, operate its own studios, and give daily direction to those of its beneficiaries who secure fellowships. No students will be granted money to study abroad, in connection with this plan of fellowships."

Daisy Jean to Play in Ostend

Daisy Jean, 'cellist, who sailed for Europe on the President Harding on June 24 with Jean Wiswell, her pianist and accompanist, will appear as soloist at the Kursaal, Ostend, in August. Other engagements abroad include a private recital in Lord Leverhulme's home in London.

Dusolina Giannini Has Phenomenal Success at Initial London Concert



© Underwood & Underwood

Dusolina Giannini, Soprano

In London, proverbially the "coldest" city in the world in which to make a debut, Dusolina Giannini, the young American soprano, has repeated the success by which she sprang into fame at a bound in New York.

Dispatches received in New York confirm the first brief cabled report of Miss Giannini's triumph received in the office of Daniel Mayer, her manager. A wireless to the New York Times states that the singer's concert in Queen's Hall was the occasion of a remarkable triumph. Miss Giannini's voice was compared by enthusiasts to the voice of Patti; and the technical skill with which she sang delighted the critics. Miss Giannini's poise upon the platform, an attribute to which attention was called when she made her debut in New York and an attribute rarely possessed except by singers of long experience, was another phase of her performance commented upon.

An interesting personal detail in connection with Miss Giannini's London concert was that it took place upon the forty-fourth anniversary of the debut in London of Marcella Sembrich, her teacher.

On July 1, Miss Giannini will appear as soloist with the London Symphony at a special concert under Henri Verbrughen. Miss Giannini's New York appearances next season include a Waldorf musicale, a Biltmore musicale and concerts with the New York Symphony. All these are re-engagements from last season.

Cleveland String Quartet to Fulfill Engagements Abroad

CLEVELAND, June 21.—The Cleveland String Quartet will sail on the Winifredian from Boston on June 28 to fill concert engagements in England and France. The quartet is composed of Arthur Beckwith, first violin; Ralph Silverman, second violin; Carlton Cooley, viola and Victor de Gomez, 'cello. Mr. Beckwith and Mr. de Gomez will be accompanied by their families and will visit various points in Europe. The party will return late in September, in time for the quartet to begin rehearsals with the Cleveland Orchestra, as each member of the quartet occupies an important position in the orchestra.

FLORENCE M. BARHYTE.

Russian Pianist Engaged for American Tour

Nicolas Orloff, Russian pianist, who has made an enviable reputation abroad, will come to America next season under the management of the Wolfsohn Bureau. At one time professor at the Moscow Conservatory, Mr. Orloff has, since 1922, been abroad. After playing in Riga, Warsaw, Berlin and Paris, he went to England. After his London concert he was called to Edinburgh and Glasgow for special work. His programs are, for the most part, conservatively classical, but his playing is not academic in style.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Syracuse University Musical Students Rank High

THE academic ranking of students at Syracuse University who are interested in music is generally very satisfactory, according to a statement made by Charles W. Flint, Chancellor of the school, last week. His reply was received too late for publication in MUSICAL AMERICA's symposium on the subject by leading university heads in last week's issue. The statement from Syracuse reads as follows: "We do not find the students interested in music are likely to have a lower academic rating. Indeed, the men's glee club, which tied Columbia for second place in the national contest in New York, is unusually good. Out of the fifty-two men, only two were ineligible at the end of the first semester."

The Spectacular "Nerone" and the Theater of Yesterday

Opera's Debt to the Resourceful and Imaginative Artist—The Trend of Production Towards Scenes of Sumptuous Splendor—The Equipment of Shakespeare's Theater—Molière's Outfit—An Opera Audience in Eighteenth Century Italy—Goethe at Weimar

By D. C. PARKER



VERY review of Boito's "Nerone" which I have read lays stress upon the magnificent pictures presented to the eye. It is, by all accounts, a spectacular opera, an opera to be seen as well as heard. The scenic experts of La Scala have evidently risen to the occasion, and to their skill a generous portion of the first night's ovation was probably directed.

Do we quite realize how much opera owes to the good setting which the resourceful and imaginative artist can provide? I sometimes doubt it. The insistence upon the sumptuous splendor of "Nerone" sent me browsing over records of the past. I found strange things in them. Everyone who knows about Shakespeare knows the name of the Globe Theater. In his life of the dramatist, Sir Sidney Lee tells us that "in 1599 Richard Burbage and his brother Cuthbert demolished the old building of the theater and built, mainly out of the materials of the dismantled fabric, the famous theater called the Globe on the Banks. It was octagonal in shape, and built of wood." He furthermore reminds us that "the chief differences between theatrical representation in Shakespeare's day and our own lay in the absence of scenery and women—actors from the Elizabethan stage. All female rôles were, until the Restoration in 1660, assumed in public theaters by men or boys. Fashionable costume of the day was worn, without any endeavor to adapt it to the represented period or place."

Outfit of Molière's Theater

To these interesting words should be added what Mr. Saintsbury has to say concerning Molière's theater. It appears in his introduction to a 1907 edition of the plays. "The fittings-up were neither magnificent nor comfortable, most of the audience standing in the pit though (as in England long before, though apparently the institution was more recent in France) you could sit on the stage, to the great inconvenience of the actors. There was very little regular scenery, and very few properties, these being of the simplest description. Candles were stuck about in sconces on the walls, and (not invariably) in rude, cross-shaped wooden chandeliers. Considerably more attention, however, seems to have been paid, when it was possible, to the wardrobe. In the early days of the Illustre Théâtre the Duke of Guise is said to have given it his cast-off clothes; but

Such a vignette is well calculated to impress upon us the progress made in matters affecting the physical comfort of the audience, the lighting, and what may be termed the mechanism of the theater generally. Not only to these subjects is one's attention confined, however. There exists the human element represented by the audience. Balzac has bequeathed to us a vivid description of a first night at the Fenice Theater of Venice, in his short story "Massimilla Doni." The picture is painted by a master-hand. One seems to behold the excitement of those assembled within the walls of the historic house, the hobnobbing of social lions, the aristocratic figures making their way to the boxes, the hubbub which rises from the cheaper parts. "The music and the spectacle," says Balzac, "are purely accessory. . . . The theater is an inexpensive meeting place for a whole society which is content and amused with studying itself."

Beside this one ought to place that other picture of the Roman Theater, (as it was at the beginning of the Eighteenth Century), which Newman Flower gives in his "Life of George Frideric Handel." "But no theaters ever contained audiences so poor in enthusiasm for the players on the stage. The rich bought boxes at high prices, wherein to hold extravagant orgies. They burned candles in these boxes, and had card tables there, whereat they played for scudi, quite oblivious of what was passing on the stage."

Goethe as Manager

I wonder what Geheimrath von Goethe, intendant of the Weimar Theater, would have done with such a public, for he paid scant attention to popular opinions. "The direction," he declared, "acts according to its own views, and not in the least according to the demands of the public." When, one evening, the Weimar audience burst out in merriment, the poet suppressed it with a resounding, "Let no one laugh!" He even discountenanced the usual expressions of pleasure or dislike



ROSA RAISA AS "ASTERIA" IN "NERONE"

The Production of Boito's "Nerone" at La Scala Represents One of the Most Spectacular Triumphs in Operatic Stagecraft; a Veritable "Feast for the Eye" as the Critics Have Conceded. This Striking Study of Mme. Raisa in the Role of "Asteria" Has Just Been Received from Milan

Theater, what time the great man presided over its destinies. He had at his disposal scenes representing a forest, a city, a few rooms, a rocky landscape, and a temple. The entire company numbered only twenty-one. Those engaged in dramatic work had to take their turn in the operas. The equivalent of \$18,000 met the yearly expenses of the theater during the Goethe régime.

Those who desire to do so will have no great difficulty in digging up many more interesting facts buried in the past. They will learn how, for instance, when George II once commanded a performance at Covent Garden the orchestra cost about \$26; how Schikaneder of "Magic Flute" fame planned something sensational when he first thought of the production which eventually came to be what it is—something with flame and fire and a

troupe of animals; how Alexandre Dumas said, in that large way of his, that all he needed for a play was "four trestles, four boards, two actors, and a passion"; how Wagner fixed on Semper, a man of ability, to draw out the plans of the Bayreuth Festspielhaus.

The theater in all its aspects exercises an unfailing attraction on the public, which loves to behold the gilded scene. Mr. Vincent Crummies, as Dickensians will remember, had a partiality for displaying the peculiar resources of his establishment—"a real pump and two washing tubs." In all ages managers have been animated by this desire, but a survey of the past should make us thankful that the energy and skill of men have contributed so greatly to the general effect. Just think, how would Mr. Crummies have staged "Aida"?

Milwaukee Citizens Band Together to Promote Out-Door Opera Enterprise

MILWAUKEE, June 21.—A novel plan to arouse city-wide interest in the civic opera project has been adopted by the Civic Opera Association. The plan calls for the organization of several separate units each performing a specific part in promoting the enterprise.

Unit No. 1 has authorized Beecher Burton to proceed with the organization of an operatic company on a broad basis as soon as possible. This unit is principally to assure the proper financial aid and is composed of younger business men, headed by E. A. Reddeman, president of the Wisconsin Bankers' Association. He will be assisted by Ewald Haase, George Ziegler, Julius Heil, Fred Sattler, Peter Koehler, William Koehring, Charles McCarthy, William Rittberger, Joseph Hoffman, Rudolph Pfeil and several others.

Unit No. 2 will be composed of the music merchants in various lines, known

as the Association of Music Industries. This unit is being promoted by Leslie Parker. Teachers of music in the public and parochial schools will organize Unit No. 3, and a fourth unit will be composed of the private music teachers of the city.

One of the most comprehensive units will be No. 5, made up of fraternal organizations, nearly all of which are now actively promoting musical activities. Otto Singenberger, director of the Elks' Male Chorus, and a musical leader of ability, has offered to aid this unit. He will be assisted by Chauncey Yockey, Exalted Ruler of the Elks; William F. Tannhauser, dictator of the local Moose, and Thomas A. Manning of the Eagles. The combined fraternal organizations have not less than 25,000 members, and the enlistment of such an army of citizens will have a powerful effect in putting over the civic opera project.

[Continued on page 20]



A RUSH FOR SEATS AT LA SCALA

The Appeal of a Great Theatrical Spectacle Is Illustrated in This Photograph, Which Shows a Crowd in Front of La Scala, Waiting to Purchase Tickets for the First Performance of "Nerone"

when success came nothing was spared on the costumes, and Molière himself seems, from the particulars that we have of those in which he played most of his celebrated parts, to have been by no means indifferent to splendor in this respect."

on the part of those present. The effect of such a policy on the oper-goers of the Italy depicted above is perhaps more easily imagined than described.

Mention of Goethe reminds me that the late H. E. Krehbiel, in reminiscent mood, gave us an inventory of the Weimar

Greet New Stars and Old Favorites as Ravinia Opera Season Is Opened

[Continued from page 1]

dramatic technic that gave her impersonation a unique and individual value. Moreover, not the least contributing cause to her success was the charm of her personality.

As *Canio*, Mr. Martinelli, who was also making his Ravinia debut, sang magnificently. His is the true Italian style, and his interpretation of "Vesti la giubba" was imbued with a power and poignancy that resulted in an ovation. As an actor, Mr. Martinelli was also an outstanding figure, his presentation of the clown's tragic figure being affecting in the extreme.

Mr. Danise, the *Tonio*, struck a note of authority in the Prologue and maintained it throughout the performance. He was in every detail the artist, and only praise can be recorded either in regard to his singing or his acting.

The *Silvio* was Désiré Defrère, well known in this rôle, and he was no less successful than on previous occasions.

The chorus sang splendidly. It was true to pitch and showed an animation that gave to the opening and closing scenes a rare verisimilitude.

"Cavalleria" Is Notable

With Miss Easton and Mr. Lauri-Volpi in the chief rôles in "Cavalleria" a convincing performance of this opera was assured. Miss Easton is never otherwise than original, and as *Santuzza* she brought to bear upon her task the vocal wealth and skill in histrionics that have made her a notable figure in whatever company she has been associated with. She and Mr. Lauri-Volpi played into each other's hands consistently, the latter giving a performance of *Turiddu's* part that was as finished vocally as it was impressive on the acting side. He was in excellent voice.

Mme. Alcock gave a fine performance in making her debut as *Lola*. Unfortunately there is little opportunity for singing in the part, but her entrance song revealed the beauty of her voice. Her later appearances will be awaited eagerly.

Anna Correnti as *Mamma Lucia* and Mr. Ballester in the character of *Alfio* completed the cast, adding their quota to the general success.

Mr. Papi, conducting both operas from memory, was as reliable a leader as could have been found. Not an opportunity for legitimate effect escaped him, and under his bâton the component parts of the performance were welded into a whole of remarkable unity.

"Lucia" on Second Night

"Traviata" was announced for the second night; but as Armand Tokatyan, billed to sing the rôle of *Alfredo*, fell a victim to laryngitis, "Lucia" was substituted with Miss Pareto as the heroine. The tenor was again Mr. Lauri-Volpi, and Mr. Basiola appeared as *Enrico*. None of the feats of vocalization which Donizetti incorporated into the score seemed to present the least difficulty to Miss Pareto, whose voice is of the flexible quality so necessary to a satisfactory reading of *Lucia's* music.

Mr. Lauri-Volpi was at home in the part of *Edgardo* and again gave an exhibition of that beautiful singing which has endeared him to Ravinia patrons. Particularly appealing was his work in

the fine scene of the last act, but throughout his acting and vocalization were admirably successful.

Mr. Basiola was the newcomer, instantly establishing himself as a favorite with Ravinia patrons. But no one who had heard him with the San Carlo Company when it sang in the Chicago Auditorium was surprised at his success. His voice is of a most musical

timbre and his knowledge of how to sing was apparent in the first measures allotted to him. Others in the cast were Philine Falco as *Alice*, Virgilio Lazzari as the *Tutor*, Giordano Paltrinieri as *Bucklaw* and Louis Derman, who played *Norman*.

Once more Mr. Papi guided the performance with a master hand.

An audience of goodly proportions assembled, despite rainy weather in the afternoon. The first performance was given under the happiest climatic conditions. On each night the hearers were demonstrative in their applause, according enthusiastic welcomes to new stars and old favorites. EUGENE STINSON.

Pacific Coast Musicians Join in Gala Performance of "Elijah" in Open Air



Chorus of 500 Singers, Led by Warren D. Allen, in an Out-Door Presentation of Mendelssohn's Oratorio in the Stanford University Stadium

PALO ALTO, CAL., June 21.—For the first time Stanford University definitely espoused the cause of music in lending its support to the open-air production of Mendelssohn's "Elijah" in the Stanford Stadium on the afternoon of June 8. It was a gala occasion, in which nearly 500 singers, representing several choral groups and some fifty members of the San Francisco Symphony, appeared under the bâton of Warren D. Allen, formerly dean of music of the College of the Pacific, and now organist at the Stanford Memorial Chapel.

The dramatic work of Mendelssohn lent itself admirably to presentation in the open air and it made a deep impression on the several thousand persons who heard it. The singing of Louis Graveure in the title rôle was particularly effective. Mr. Graveure has formed a definite conception of the part and possesses the

ability to deliver the music with authority. His clear enunciation of the text made his singing a delight for, although the platform was some distance from the seats, every word was clearly understood. The other solo parts were effectively sung by Constance Balfour, soprano, of Los Angeles; Blanche Hamilton Fox, contralto, of San Francisco; Harold Proctor, tenor, of Los Angeles; Mrs. Lester Cowger of San Jose, and Winifred Estabrook.

The work of the chorus, which included the Stanford-Palo Alto Chorus, College of the Pacific Chorus and A Cappella Choir, trained by Charles M. Dennis; Mountain View Choral Society, Neil Darrah, conductor; Peninsula Choral Society, J. Sidney Lewis, leader, and part of the San Francisco Festival Chorus was superb. Mr. Allen again disclosed his ability as a conductor and received an ovation for his part in the success of the performance.

HARRISBURG CIVIC OPERA IN DEBUT

Local Singers Give De Koven Work, under Direction of Florence Ackley Ley

HARRISBURG, PA., June 21.—The newly formed Civic Opera Association made its debut with excellent performances of De Koven's "Robin Hood" at the Orpheum Theater on June 19 and 20. The cast, which was made up of several hundred resident singers, astonished the auditors by its fine singing and staging of the familiar operetta. The production owed much to the general direction of Mrs. Florence Ackley Ley, head of the Harrisburg Community Service Bureau, who has planned the organization of the Opera Association.

The cast for the performances included Mae Shoop as *Maid Marian*, who met the difficulties of her coloratura rôle very creditably. Henry Shope, tenor, was a pleasing *Robin Hood*. Marion Stouffer French as *Alan-a-Dale* had to give an encore after her singing of "O Promise Me." Others who won especial success were George Sutton as *Little John*, Elmer H. Ley as a comic *Sheriff*, C. G. Moss as *Guy*, Helen Bahn as *Dame Burden*, Virginia Webster as *Annabelle*,

Stanton Lind as *Friar Tuck* and William Crump as *Will Scarlet*.

The orchestra was conducted in excellent style by Viola Burd, and the ensemble of local singers gave delight in the "Milkmaids' Chorus" and the "Tinkers' Chorus." The Civic Ballet gave a graceful divertissement in the second act. The audience was a good-sized one. The company hopes to give several productions of this type every year. They aim to build up an appreciation of music, as well as to entertain.

The officers of the Association, which has sixty-five members, are: Howard E. Gensler, leader of the Fifth Street Methodist Church choir, president; Elmer H. Ley, vice-president; Mrs. Charles R. Hoover, secretary; Blanche Reese, treasurer; Walter H. Kuhn, librarian, and Viola H. Burd, accompanist.

Nina Tarasova Sings for General Foch

Nina Tarasova, singer of Russian folk-songs, recently sang for General Foch in a Paris club. Mme. Tarasova was scheduled to give a recital in the Salle des Agricultures in Paris on June 16. She will give only a few concerts abroad, this summer and will tour in the United States next season under the management of Haensel and Jones.

NINE ORGANISTS TO PLAY IN PORTLAND

Music Commission Engages
Prominent Musicians for
Maine Series

By Annie J. O'Brien

PORTLAND, ME., June 21.—A series of approximately forty-five afternoon recitals has been arranged by the Portland music commission to be given by nine prominent organists in City Hall Auditorium beginning Monday, July 7, and closing Friday, Sept. 5.

These recitals are designed especially for the summer guests who visit Portland in large numbers. Similar series have been liberally patronized for the last eleven years, and have been a success both artistically and financially. It is expected that Portland music-lovers will attend in large numbers this year, as there will be a different organist each week.

The list, as announced by William S. Linnell, chairman of the music commission, is as follows: Edwin Grasse, the week of July 7; Albert W. Snow, July 14; John Herman Loud, July 21; Raymond C. Robinson, July 28; Maurice F. Longhurst, Aug. 4; J. E. F. Martin, Aug. 11; Will C. Macfarlane, Aug. 18; H. Federlein, Aug. 25, and Alfred Brinkler, Sept. 1.

Mr. Grasse, blind organist of New York, has played in the principal cities of Europe and America, and has established a reputation as a violinist and composer. Mr. Snow, organist of the Emanuel Church, Boston, is well-known in Portland as a former conductor of the Choral Art Society. He was also heard at one of the municipal concerts last winter. Mr. Loud was also heard in the municipal series last winter, coming from Boston, where he is organist and choirmaster of Park Street Church.

Mr. Robinson, also of Boston, has not only played in many cities, but has also become well-known throughout the East through his programs, broadcast from King's Chapel. He made a favorable impression in a single concert here last season. Mr. Longhurst is organist of Dartmouth College, Hanover, N. H., and has won a place among the leading organists, as has Mr. Martin, who comes from the Church of St. James the Apostle in Montreal.

Special interest has been awakened by the announcement that Mr. Macfarlane will be heard in a series of programs. Mr. Macfarlane was Portland's first municipal organist, and is held in high esteem both as man and musician. He will be the organist on Aug. 22, the anniversary of the dedication of City Hall Auditorium and the Kottschmar Memorial organ. Mr. Federlein is organist and director of music at Temple Beth-el, New York. Mr. Brinkler, who will bring the series to a close, is a local musician, and is organist and director of St. Stephens Church. He is conductor of the Portland Men's Singing Club and also of the Polytechnic Society. He is a fellow of the American Guild of Organists and is chairman of the Portland branch.

Dr. Gilman Davis is making necessary adjustments and renovating the organ.

CAPITOL Broadway at 51st St.
EDWARD BOWES
Managing Director
J. PARKER READ, Jr.
Presents
"RECOIL"
By Rex Beach
With Betty Blythe and Mahlon Hamilton
CAPITOL GRAND ORCHESTRA
CAPITOL BALLET CORPS
Presentation by ROTHAFEL

Theatres under direction of Hugo Riesenfeld

RIALTO, B'way & 42nd St.

"THE CODE OF THE
WILDERNESS"

With ALICE CALHOUN, ALAN HALE and
CHARLOTTE MERRIAM

RIESENFELD'S CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA

RIVOLI, BROADWAY AT
49th STREET

"THE ENEMY SEX"

With BETTY COMPTON

A Paramount Production

RIVOLI CONCERT ORCHESTRA

All-Risk Floater Insurance
ON
Violins, Cellos, Violas, etc.
H. A. FAJEN & CO., Inc.
1 Liberty Street, New York

WHERE in NEW YORK next season can be obtained the best kind of intensive VOICE and PIANO teaching, with necessary Harmony, Sight-reading, and Foreign Diction accessories, together with the privilege of a refined American musical home? Concerning OPPORTUNITY of this sort for two girls, address J. E. S., Musical America, 501 Fifth Avenue, New York City.

ARRANGER
Orchestrations for small or large orchestra, also for phonographs, any combination desired. Piano and vocal settings for songs, etc., by amateur composers a specialty.
CARL F. WILLIAMS
701 Seventh Avenue, New York City
(Room 801)



Stravinsky's Coming Might Give Fresh Impetus to American Jazz—Siegfried Wagner Finds Friends Among Persons of Other Nationalities Than His Own—It's a Highly Developed Spine That Registers the Thrill at the Right Moment—Singing Everything "American" Does Not Always Help Native Composers—The Necessity of Protecting Wonder-Children

Dear MUSICAL AMERICA:

Igor Stravinsky, arch-modernist, is coming to America.

Not to found a new orchestra. Not to replace some unlucky conductor who has incurred the wrath of a board of directors.

Ostensibly, the forty-two-year-old revolutionist of music is coming to America for a conventional tour of half a dozen big cities as guest leader.

In truth, the motives which bring Stravinsky to our shores are quite different.

Three managerial concerns have been negotiating with Mr. Stravinsky but, as these lines are penned, no contract has yet been signed by the wary Russian. I hear Stravinsky insisted on fifteen appearances, but no more than eight or nine dates were available.

Every manager realizes that financial returns of a Stravinsky tour would be relatively small. Not even the visit of Richard Strauss a couple of years ago aroused the admiration of receiving tellers in our banks. Yet, the most astute managers in the field have been anxious to sign Stravinsky. Why?

Now we come to some dark secrets. A certain estimable singer now sojourning here has not been meeting with the whirlwind triumphs which are really deserved. Competition is sharp among singers, with the highest honors going to the artist flourishing the most publicity.

Now, this artist is the only singer in this country who specializes in Stravinsky songs. If the master himself could be induced to come, naturally this artist would be drafted, as the politicians say, for the post of chief interpreter of his works and —. But the rest of the story is obvious.

Again, Stravinsky is an outspoken disciple of American jazz music. In fact, he feels impelled to express himself musically through this medium. He has been quite voluble on the subject, and now that I come to think of it, there may have been a reason for his eloquence, all of which was fully reported in the cable dispatches from Paris. Who knows but that Stravinsky's presence will not be linked up with some spectacular performances, say with a superlative jazz orchestra?

Suppose, for example, that the imitable Paul Whiteman condescended to permit Igor to conduct his own hand—wouldn't the population pile into the concert hall?

I only hope that the jovial Paul does not initiate his naïve Russian colleague too deeply into the sublime mysteries of Whitemanesque publicity. Little Igor, you know, might not be robust enough to stand a long siege of lavish luncheons and dinners tendered to gentlemen of the press. Whiteman himself is a big, hearty fellow and, by now, a well-routined diner.

Stravinsky, the cacophonist, may not yield his managers an impressive divi-

dend, but Igor, the exponent of sublimated jazz, will doubtless confer great happiness on these gentlemen.

Siegfried Wagner likes us! I am glad to hear that Siegfried is well satisfied with his American visit, in spite of the several unpleasant incidents which he encountered during his tour.

Siegfried blames French propaganda for a certain feeling of antagonism which prevailed against Bayreuth and German music at the time of his visit.

Siegfried is altogether wrong. The French may have been responsible for some of this sentiment, and the resulting apathy toward Siegfried's mission, but the Germans themselves created the conditions.

For example, after I met the genial son of the great Richard, I mentioned Siegfried's personal charm and undoubted gifts to some influential German musicians. Somewhat to my surprise, these men disparaged the visitor as if he were some second-rate pygmy *Kapellmeister*. Worse, some of them smiled when his name was mentioned. Few men can survive smiles—rather torture or complete oblivion.

I knew of this fierce and unreasonable antagonism against the son in Germany. Still, I was surprised and disgusted to find some of the same sentiment on our neutral shores. With a few notable exceptions, German-Americans failed to encourage Siegfried; what support he gained here by reason of his geniality and direct manner came from devotees of simon-pure American stock and Wagnerites of other nationalities. The New York Italians were particularly gracious in their welcome; the Society of the Dito, composed of choice spirits of the artist colony, gave a special luncheon in his honor.

The popular myth that all foreign peoples are ardent and intelligent patrons of the arts does not hold true in the case of the Germans, any more than with other nationalities.

Ask your really cultured Italian, German or Frenchman if his compatriots will support a native theater of their own, an opera company or a concert course. He will point to the long line of failures, the debacle of the Wagner Opera Company, the French theater, the Spanish drama theater, the non-support of German repertoire theaters in a dozen cities.

Of course, our European brethren have a decided advantage. European governments have the good sense to subsidize conservatories, opera houses and theaters.

Compared to the elder statesmen of Europe, our own politicians at Washington are still in the blissful age of adolescence so far as the arts are concerned.

Siegfried is a mild-mannered, unassuming gentleman, but under this geniality there lurks an extremely wide-awake, sensitive, artistic spirit. In his soft, discreet way, Siegfried told me plainly that he did not depend on his transplanted countrymen to help the Bayreuth festival idea. Then I learned that some Americans of old and distinguished lineage are the real and loyal friends of Wagner.

These Americans, being of unquestioned ancestry and social standing, can afford to acknowledge their affection for the great master of the music drama. So, you see American music-lovers are largely responsible for the revival of the Bayreuth idea. I only trust that the festival will live up to its past traditions; this remains to be seen.

Thus explodes another myth.

Not every foreign immigrant with a beard and a bundle is a disguised patron of the fine arts.

Not every wavy-haired gentleman with alien features is a musical genius.

And not every rosy-cheeked American is a patriot or a business prodigy.

I thank the kindly Siegfried heartily for giving us another lesson in national self-reliance.

Among conductors and composers there is, of course, an ideal and constant feeling of fraternity and brotherhood.

Consequently, there was general rejoicing within the circle last week when the premature announcement was made in the newspapers that a certain composer, who is incidentally a critic on a morning newspaper in New York, had captured a post worth \$25,000 a year.

But I find the story is baseless.

It seems that William R. Hearst, who controls the theater in question, has

Viafora's Pen Studies of Celebrities



Arthur Hartmann Has Achieved Success Both as Violinist and Composer, but for Several Years Has Been Absent from the Concert Platform. Born in Hungary, He Spent Much of His Early Life in the United States, and Has Toured as a Violinist in This Country and Abroad. In Europe He Appeared in Joint Recitals with Debussy, Many of Whose Works He Has Arranged for Violin. He Has Lately Been Devoting Much Time to Composition. His Return to the Concert Field Will Be an Event of the Coming Season

practically decided on selecting a motion-picture leader and well-schooled musician whose initials are F. S. Mr. S. is a thoroughly experienced musician, but so far as I know, he is not a composer.

Surely, the news of the non-election of the critic-composer-conductor will bring pangs of sympathetic regret to the hearts of many composers who are now strutting about New York batonless.

When it comes to judging music and the interpretation thereof, Fritz Kreisler has a simple, old-fashioned method.

Before his recent departure for Europe, the master violinist explained how he recognizes the "real thing" in music.

"I know a great deal about art," he said—thereby giving the world a glimpse of the obvious—"the technical side of it as well as the interpretative, the mechanics and the artifices, but in the last analysis we must all fall back on the most primeval thrill, the thrill down the length of the spinal column."

"It is the primitive registering of impressions, and when I get such a thrill I know that what I am listening to or playing is all right. If I don't get it I know there is something wrong."

This dictum brought a lively response from editorial writers. The *Sun* remarked in effect that the Kreisler spine is one thing and the average man's quite another.

Not everyone, unfortunately, has an educated backbone. Also, it is pointed out that often the associations of the music, more than the music itself, are the real cause of our spinal tremors.

The "Marseillaise" happens to be good music, but that is not the reason why a Frenchman gets those exquisite chills of joy when the air is performed in his vicinity.

For my own part, I cannot hold with our friend Fritz. I must confess to getting a thrill from certain music which my sober judgment and training assures me is 'way below the standards of high art. Why, I don't know; partly, perhaps, because it happens to be irresistibly played, with rhythmic vitality and distinction.

On the other hand—and if it means death at dawn let it stand—the fiftieth performance of Beethoven's "Fifth" no longer speaks to my spine. We are too intimate, that symphony and I; doubtless it is a case of familiarity breeding, not contempt, but a calm, wifely kind of affection. Again, music of high quality often leaves me puzzled and unmoved at first hearing, yet later I come to cherish it.

These are mysteries which help to make music a delightful unknown quan-

tity, and I for one would be sorry to have them cleared up.

Reinald Werrenrath discloses a sensible attitude toward songs in the "Round the Town" column of the New York *Telegram* and *Mail*, which the baritone conducted one evening last week in place of S. Jay Kaufman.

"Somehow when I find a song that they do not like in New York it holds good all over," says Mr. Werrenrath. "This goes for the audience too—if a song is not liked here they do not like it in Oshkosh or Punxsatawney either."

"Many artists say I am wrong about this, that we all ought to have certain types of work for the small town, another for the next size, and again something very different for the big city."

"It isn't true, any more than a producer has to have all sorts of plays to juggle around according to the size of the town and what he thinks is the inclination of the people in it."

"Often when I have been disappointed about the reception of a certain song in New York and take it to a smaller town, I find they do not like it any better."

"Then after a while I begin to feel very much like the proverbial drunkard who has been thrown out of a saloon time after time and finally turns to the sign bearing 'This way out' and says, 'I guess they don't want me in here.'"

"The composer of one of these 'try it again songs' will tell you that after a while you will get to like it and then put into it 'that subtle something' that will make an audience like it."

"But they forget that if it doesn't go over the first time, it just won't go any time. The audience can't hear it twice, for it never gets a rain check."

Like other prominent artists, Mr. Werrenrath has doubtless been overwhelmed by jejeune composers who want to experiment at his expense. As some of these novices hold positions of influence in the community, few artists have the moral courage to reject their manuscripts.

In fact, many singers have made a virtue of a crime by using mediocre songs. They declare and believe they "are helping the American composer."

By bravely resisting the importuning of the persistent tyro and by selecting worthy American compositions our singers will best advance the good cause.

Let us have fewer worthless novelties and more repetitions of worth-while songs.

Every veteran musician is a bit sad when a child prodigy is paraded before him.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

The musician remembers that few juvenile prodigies ripen into really great artists. Not because the early appearance of unusual gifts is a handicap; on the contrary, most great musicians began their careers in childhood. But too often the tender bud of genius is dwarfed or killed outright. Despite all our vaunted progress, the world knows very little of the science or art of education. Casualties among child wonders are pathetically high.

I trust that the remarkable lad, Shura Cherkassky, who startled us all a couple of years ago with his big-calibre talent, will be carefully guided in his future.

It was with deep regret I learned last week that the twelve-year-old pianist is forsaking Baltimore and coming to New York City with his parents, Mr. and Mrs. Isaac Cherkassky.

Quite a controversy has started over this action of the parents. You will recall that Frederick R. Huber, Municipal Director of Music in Baltimore and all-round champion of progress in Baltimore, discovered little Shura a couple of years ago. Mr. Huber has repeatedly told me that it was his idea that the lad should never be exploited as a concert prodigy.

Mr. Huber assumed the management and brought the little fellow into contact with the great pianists of the day. He insisted that the maximum number of recitals to be given by the boy should be two, if that many. Paderewski told Mr. Huber that two concerts a month should be the limit, but Rachmaninoff opposed the idea of any concerts at all.

In view of these opinions, Mr. Huber emphatically discouraged the idea that the boy should be permitted to give a larger number of concerts. Mr. Huber also urged the parents to create a trust fund for the boy's benefit. One-half of the concert proceeds were to be devoted to Shura's education until he reached his majority.

"The child is potentially a great artist," explained Mr. Huber. "What he will be depends on how he is handled

within the next six or seven years. If he is professionalized he may produce a good deal of money, but he never will be a master."

In other words, Mr. Huber unselfishly went against his own business interests for the sake of a budding artist.

Every musician will hope that little Shura will not have to travel the hard path of other wonder-children.

A reverend gentleman who presides over a venerable church in New York is what newspaper editors rudely term a "space-grabber."

That is, the estimable gentleman has a mania for basking in the heavenly rays of the spotlight. His unusual services have offended his more austere and orthodox companions, and his thunderings against recognized ecclesiastical authorities have earned him the wrath of others.

Just now this enterprising pastor is in a quandary.

Virtually every member of his staff, with a goodly number of his congregation, have forsaken him.

Even the meek and lowly figure whose pedal extremities dance so prettily before the organ at each service has tendered his resignation.

What is this minister to do? He has won no end of front-page space in the daily newspapers, but now his chief prop and support is deserting him. Most of the controversy hinges on the musical portion of the unconventional services. Without a skilled musical director our pastor is a doomed man, so far as his spectacular performances are concerned. Another musician left the same church some months ago because he could not abide the bizarre ideas of this agile shepherd.

Unless our friend the pastor is quickly converted to another attitude, I fear he will have to struggle along without a music director and organist. And without the friendly aid of music, I fear his shocked congregations will melt like snow in a bake-oven, says your

Mephisto

Study of Folk-Music Is Invaluable in Developing Taste, Says Grace Wood Jess

Los Angeles, June 20

THE value of the folk-song in distinction to what is generally called the art-song lies in the fact that the former represents the spirit of a race, while the latter may be only the reflection of an individual mind.

This is the opinion of Grace Wood Jess, soprano, who has given recitals of folk-songs throughout America and Canada.

"I think," she says, "that the person who enjoys folk-music will listen best to the future music of this country, for, if we are to have national music, it must vibrate with a sentiment common to all. Folk-songs may be intimate in feeling and idiom; but, being folk-songs, they speak for more than the individual. Hence the inherent greatness of the folk-song. I have always found that persons who listen attentively to folk-songs appreciate the classical composers, such as Mozart and Beethoven, by whom a profundity of feeling and thought is expressed as simply as in folk music."

Even in humorous folk-songs there is often depth of feeling, Miss Jess claims.

"Folk-songs may not always be as fanciful as fairy-tales," she says, "and as a rule they are not, but they are made of the same stuff. By fairy-tales, I mean rather folk-tales. Take traditional Irish stories and songs. In both you find that mellowness of mood and color—or the same vivacity."

"It is annoying when people put folk-songs in the same class with things in museums as historical relics, which have had their day. That attitude is a result of our modern civilization with its evils of mass-production."

Folk-Song Has a Mission

Because a limited mentality is seen in the production of what Miss Jess calls current "musical trash," the folk-song has a mission, she believes.

"I am not thinking chiefly of its historic, racial or social significance," she



Hostetter Photo

Grace Wood Jess, Soprano

affirms: "I speak rather of its spiritual message carrying us back—or is it forward and upwards?—into realms of purest, loveliest melody that rest and relax our sensibilities, sometimes jaded with conscious creative art. Don't think I haven't profound gratitude for all the beautiful creations of past and present composers, for I have indeed! I glory and marvel in them."

"Needless to say, I believe in American music and the American composer. But it is only a public which can listen to the deeper note, voicing the soul of a people, or to an individual representing the people, that will look for something more than syncopation in American music."

BRUNO, DAVID USSHER.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Canton Choristers End First Season with Fine Performances of "Elijah"



Leading Figures in the Success of Canton's Community Chorus—David P. Reese, President, and Lawrence A. Cover, Director

CANTON, Ohio, June 14.—Time and again without success different musically interested persons have tried to start something in this city in the way of a community chorus, but it finally fell to the lot of two persons, named David P. Reese and Lawrence A. Cover, the former president and the latter director of the community chorus, to develop a sufficiently large body of singers to the point of actually producing a work.

While Mr. Reese has successfully directed several similar organizations, the love of this work, rather than any remuneration, spurred him to the point of personally getting many of the better singers to associate themselves with this organization. Mr. Reese had once before organized a chorus in this city to give some of the major oratorios, but when the question of the directorship came up it seemed that the friction caused thereby sent into oblivion the already formed chorus.

A small town named Orrville, in the center of the State of Ohio, hardly known outside of its immediate vicinity, about this time was making noticeable progress with a chorus directed by one of its citizens, Mr. Cover, who at one time had charge of the instruction in two music colleges and who also supervised the music in the schools of one of the largest cities of the United States.

Mr. Cover had the necessary experience and knowledge to carry out the undertaking of recruiting a large number of singers, and Mr. Reese and his

co-workers selected him on the strength of his success with the chorus of Orrville to take charge of the Canton chorus a little over a year ago. Two successful concerts have already been given, the first, Gaul's "Joan of Arc," in December, and the other, Mendelssohn's "Elijah," which was given two performances before well-filled houses in the city auditorium on the evenings of June 2 and 3. The chorus was composed of nearly 300 voices and was accompanied by an orchestra of seventy-two musicians, mostly high school orchestra players, who took part in the performances with only one ensemble rehearsal.

No such large ensemble, performing a work of this nature, can be recalled as ever having been heard in this city, and any person feeling that a community chorus is an impossible thing in Canton could not have been present at either of these concerts.

The concerts were backed and patronized by many of the leading persons of Canton, including members of the Knights of Pythias. Elza Kressman, soprano; Geraldine Rhoades, contralto, and Theodore Harrison, baritone, all of Chicago, and Josiah Guttridge, tenor, of Youngstown, sang the principal solo parts. The chorus was augmented by the Orrville and Massillon choruses. Lola List was at the piano.

That Canton desires the continuation of these concerts was shown by the applause given the artists and chorus members. Plans have already been made for an oratorio to be given both in the fall and next spring.

RALPH L. MYERS.

OREGON TEACHERS MEET IN PORTLAND

Annual Convention Draws Record Attendance—Leaders Discuss Problems

By Jocelyn Foulkes

PORTLAND, ORE., June 21.—The annual convention of the Oregon Music Teachers' Association, which was held at the University of Oregon in Eugene on June 6 and 7, had the largest attendance since the organization of the Association nine years ago. David Campbell, president; Dean John J. Landsbury, Lillian Jeffreys Petri and Mrs. F. A. Taylor were the speakers at the opening session.

Advanced piano subjects were discussed at the round table by Ella Connell Jesse, Jane Thacher, Jocelyn Foulkes, E. Bruce Knowlton, Mrs. Charles Heinline, Dr. Landsbury and Mr. Campbell. Primary work was taken up by Mrs. Clifford Moore, Mrs. W. A. Honska and Mrs. Frank A. Rice; violin, by Mary V. Dodge, Rex Underwood and Robert Blair, and voice, by J. Ross Fargo, Alma Claire Bicknace, W. F. Gaskins and John Seifert.

Master classes were discussed by Otto Wedemeyer; publicity, by George Hotchkiss Street; composition, by Frederick W. Goodrich, Martha B. Reynolds and Frederic Ayres; music and colleges, by Dean Landsbury, W. F. Gaskins, Robert Blair

and Alice Clement, and music and the public schools, by Ann Landsbury Beck, William H. Boyer and Robert Walsh. Mr. Walsh presented the Franklin High School quartet in several numbers.

The afternoon concert was given by Mrs. Charles Brand, soprano; Gwen Howells, violinist, and Eulah Mitchell Carroll, pianist. The accompanists were Flora Gray and Mrs. F. Melvin. Those appearing at the evening concert were J. Ross Fargo, tenor; Mitylene Fraker Stites, contralto, accompanied by Helen Barlow Maris; Laura Teschner, cellist, accompanied by Mrs. Rex Underwood and Jane Thacher, pianist.

The officers of the preceding year were reelected: David Campbell, president; Robert Louis Barron, vice-president; Daniel H. Wilson, treasurer; Lucia Caffall Hart and Bessie Neal Harvey, secretaries.

Emilie Lancel Returns from Europe

Emilie Lancel, contralto, arrived in New York from Europe on June 7 on the steamer Paris, en route to her home in San Francisco, where she will spend the summer. Miss Lancel reviewed her operatic rôles in Milan with Direttore Vanzo and in Paris with Henri Danges. She also made a special study of ballad music in London under Esta D'Argo. Recitals in Paris and in London were successful. Miss Lancel will return to New York in the autumn.

What Is the Solution?—Financial Depression Has Affected Concert-Giving, Is the Opinion in the South



URTHER reports about concert conditions in the South show that each locality has its individual problems. Difficulties experienced in one district are often surprisingly different from those encountered in another, and opinions received from authorities in their respective fields contain varying ideas as to the best method of remedying matters. Each succeeding week throws fresh light on the campaign, begun by MUSICAL AMERICA in the issue of March 15, to find a solution of the concert problem.

"While there have been a number of cancellations in the South this season, I would not call the year abnormal in this respect," says S. R. Bridges, president of the Southern Musical Bureau, Atlanta, Ga. "In fact," he continues, "it has not been quite as bad with us as it was last year and the year before. I think it has been an abnormal year, however, in regard to heavy losses being sustained by a great majority of the local managers. This, I think, was due more to the strained financial situation in our territory than to overbooking, though the extreme southern part of our territory, including Florida and all the southeastern coast, has suffered from a surfeit. This is caused mainly because some artists come South during the winter by arrangement with a personal manager, and book a 'wildcat tour' on almost any terms. I think few of the artists who come South in this way play in any two towns on the same basis.

"This state of affairs has caused many new local managers and organizations to get into the field in competition with regularly arranged series. The most of this 'wildcatting' is done on a sharing basis, so that these new managers and organizations do not lose as a rule. But a surfeit of musical attractions causes the local managers to lose.

Some High Fees Fair

"I do not know of any new territory in the South except that which is being worked by the development of music study clubs in some of the smaller towns. The greatest drawback, in my mind, to the building up of the concert business is the exorbitant fees charged by artists. I do not think an artist ought to ask a local committee to pay more than twice as much as they would normally draw in a town where sufficient publicity is given, but many artists ask three and four times as much as they can draw. The great drudgery in this work is peddling of tickets by local committees, thus forcing people to buy something they do not want. This method is used in order to get the money with which to pay these exorbitant prices. There are not over a dozen real box office attractions, and we all know who they are. These, however, are entitled to the big fee because they will draw it. But there are several dozen attractions demanding box office fees that they will not draw. Local managers, in order to keep going, must engage some of these new artists each year and always lose heavily on them, which is discouraging. I do not think these losses are due to local managers' failure to give proper publicity, for the newspapers are more than generous in exploiting artists. The Atlanta

papers are especially generous in this respect. They always give unlimited space to local managers, and in most cases absolutely free of charge. I think we already have every form of guarantee that can be invented for backing the concert courses.

"Civic music has never been given a tryout to any extent in the South. Only one or two towns that I know of have ever attempted anything of the kind, and these only for a year or so at a time. It is my experience that concert attractions should be kept out of the theaters as much as possible, for, as a rule, theater managers are not in sympathy with the work and do not give proper cooperation. I think the best solution of the matter would be pooling of interests in the leading musical bureaus and among the artists, and a division of the territory so that the artists would not be offered all over the country during the same season, or kept confined to a certain territory."

Conditions in Augusta

"Women's clubs usually go about their concerts in a very businesslike and systematic manner," says Scott Nixon, MUSICAL AMERICA's correspondent in Augusta, Ga. He believes clubs can collect more money in case of a deficit than a local manager could.

"Augusta has not had more than normal cancellations and failures," Mr. Nixon says. "Managers here are pretty conservative; they only book artists whom they are certain will draw, and our public will only attend concerts by well-known artists."

Augusta has not experienced any damaging competition among local managers, and is free from managers of the speculative kind. Mr. Nixon believes that only the wealthier class of citizens are greatly interested in music, and complains that the only cooperation received from some booking managers is advance news.

"The country has too many concerts," Mr. Nixon continues, "and I think this would retard the development of new territory. I do not know of any new territory to be developed, however. Also, there are too many unknown artists and well-known artists seem to be getting too much money. In regard to concert courses and the individual attraction, I think one is about as good as the other, provided well-known artists are engaged."

Civic music would be a good way in which to educate people who do not follow up music if they have to pay for it, Mr. Nixon affirms. He adds that radio has not had any effect on the concert business in his city. Advance sales are mostly used in Augusta, and with success; but managers are greatly hampered by lack of large auditoriums. Local newspapers are generous in the amount of space they give to musical events.

Mr. Nixon concludes: "It has been proved in Augusta that it does not pay to engage unknown artists, or artists of national reputation who charge fabulous fees. Consequently, Augusta managers only engage well-known artists at reasonable rates. So far, they have made money when following this method. Last season's concerts proved very profitable."

Homestead's Outdoor Audiences

Annie Mayhew Fitzpatrick, MUSICAL AMERICA's correspondent in Homestead, Fla., says:

"There is certainly no lack of interest here, for recitals drew record audiences all the season. A curious fact is that, owing to the climate, there is usually about as large an audience outside a hall as in. Once last fall a woman told me she had a box seat for Schumann Heink's concert. I looked surprised, as there are no box seats in the White Temple where the concert was given. She laughed and explained that it was a soap box on the lawn opposite!

"I think that, with the completion of the San Carlos Opera House for which the Cuban Government is furnishing funds in Key West, there will be a great revival of interest in opera. A few years ago the Masonic lodge backed an operatic proposition there, but many of the interested members moved out and some passed on. The interest waned, but now there is great hope of reviving it. The big Casa Marina Hotel has increased tourist trade, and this winter the season was good.

"The Woman's Club has bought a fine site for a new clubhouse, and the plans will probably include a large auditorium. I think the plan is for a seating capacity of 10,000. The largest seating capacity of any auditorium now is 1700, with standing room for 300 more.

"Newspapers are generous. During the winter season the papers each maintain a reporter for concerts.

"Our recital season is planned for the height of the tourist season. Course tickets go largely to local music lovers, and single tickets to non-residents."

Miss Fitzpatrick mentions the concert business built up by S. Ernest Philpitts, who gives concerts in five cities and "knows to a certainty how many concerts the various towns can take care of." John Shane is closely associated with Mr. Philpitts in his enterprises.

"Things would be easier if the press would show more discrimination," says William Meyer, of Meyer and Benedict, local managers, Jacksonville, Fla., who states that amateur or pupils' concerts receive as much advance publicity "and as many superlatives" as are given to announcements relating to great artists.

"No cancellations" is the report of Mr. Meyer, who mentions the "friendliest relations" among three local managers. Sufficient cooperation is received from booking managers, and the better class of bureau tries to avoid over-selling.

"I cannot answer the question about artists' fees," says Mr. Meyer, "so long as an artist, engaged at one price, draws differently in different localities. As to the question of too many local managers

—the fittest will soon be left to himself. I am afraid cases are too individual to make practical an educational move for the improvement of business methods among local managers. The local man knows best if he is successful. If he is not, he will not last. Are clubs more reliable than local managers? Scarcely. The concert course is preferable to the individual concert in the promotion of less well-known artists. The situation is satisfactory in regard to halls and theaters."

CHICAGO MUSICAL COLLEGE LISTS FREE SCHOLARSHIPS

Some 220 Awards, Valued at \$20,000 To Be Made in Fall—Other Prizes Announced

CHICAGO, June 21.—Nearly eighty free scholarships, aggregating in value \$20,000, and some 140 partial scholarships are announced in the recently issued catalog of the Chicago Musical College for next season, Felix Borowski, president, and Carl D. Kinsey, treasurer and manager.

The school year is to be divided as usual into four terms of ten weeks each, with a special six weeks' course in the summer. The catalog is considered to be the most complete and the most significant the College has published in the fifty-eight years of its existence.

On the Board of Life Members are such well-known names as J. Ogden Armour, Charles G. Dawes, Mrs. Samuel Insull, Harold F. McCormick, Max Pam, Julius Rosenwald, John G. Shedd and John F. Smulski. The faculty includes such prominent musicians as Alexander Raab, Edward Collins, Maurice Aronson and Moissaye Boguslawski in the piano department; Dr. Fery Lulek, Edoardo Sacerdote, Graham Reed, Isaac Van Grove, Belle Forbes Cutter, Rose Lutiger Gannon and Burton Thatcher, voice; Leon Sametini and Max Fischel, violin; Clarence Eddy, organ; Felix Borowski and Louis Victor Saar in the composition courses, and an unusually large list of others in these and other departments.

Other courses include opera coaching and acting, viola, cello, and all other orchestral instruments, organ playing for motion pictures, public school music, accompanying, ear-training and sight-reading, ensemble and repertoire, history, and pedagogy, foreign languages, dancing, acting, expression, pantomime and the speaking voice, concert and lyceum, and teachers' normal courses.

The summer school, which opens on June 30, will include in its faculty Xaver Scharwenka in the piano department; William S. Brady, Richard Hageman, Sergei Klibansky, Percy Rector Stephens and Herbert Witherspoon, voice, and Leopold Auer, violin.

Among the special prizes listed for the new season are a Mason & Hamlin grand piano and a Conover grand piano, for piano students; a grand piano for a voice student and a valuable old violin for a violinist, the prizes to be awarded in contest.

The catalog contains a description of the new and commodious quarters into which the school has recently moved, a short and interesting account of the institution's history since its founding by the late Dr. Ziegfeld, with a list of the distinguished musicians who have taught in it, and a summary of Chicago's advantages as a music center.

ERNESTINE SCHUMANN HEINK

Exclusive Management, S. HUOK, Inc., Aeolian Hall, New York
STEINWAY PIANO
VICTOR RECORDS
KATHERINE HOFFMAN, Accompanist
FLORENCE HARDEMAN, Violinist

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

MANAGEMENT
CHARLES L. WAGNER
D. F. McSWEENEY
511 FIFTH AVENUE
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by C. G. Birchard & Co., Boston, Mass.
STUDIO 74 Riverside Drive, New York
Telephone BRadcott 0129

It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "Bel-Canto."
Gratefully yours,

GALLI-CURCI



Bonselle

Exclusive Management
National Concerts, Inc.
1451 Broadway
New York City

Victor Records Knabe Piano



GALLI-CURCI
Homer Samuel, Pianist
Victor Records
Manuel Berenguer, Flutist
Steinway Piano



SCHIPA
Victor Records
Mason & Hamlin Piano



LHEVINNE
Ampico Records
Chickering Piano

Management
Ernest Salter
527 Fifth Ave
New York

Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Music vs. Athletics

To the Editor of MUSICAL AMERICA:

The comment in "Mephisto's Musings" on June 14 about the report from Princeton in a New York newspaper that "More Musicians Than Athletes Fail in Exams" seems to me to "touch the spot." I have been "on the inside" in at least one American college, and I can say that there certainly seems to be a higher mental level among the few men interested in music than in some of the others.

I don't want to seem to "knock" the athletes, for I think they are the hardest working men at school. They sometimes get their tuition free for their work on the teams—and that seems as fair as giving scholarships to men who may reflect credit on their college by head-work. These men know that to stay eligible for athletics they must work harder than anyone else, and often they turn out to be very good students.

But appreciation of art is another matter—goodness knows, there is little enough of that among most American men of any class and degree! It isn't a matter of being willing to appreciate it. It is a case of sensitiveness and also somewhat of background. Of course, the work of the music schools at the prominent universities has been productive in the way of organizing choruses and orchestras. But the men that "go out" for these things in most cases have had previous training, and so they come with a bent in that direction. You have to catch fellows younger than at the college age if you want to "make them musical."

I can't see why singing in a glee club should make a person duller. It wouldn't, properly speaking, make him anything else than he is in any case, but the stimulating effect of singing, recognized by everyone from the song leader to the operagoer, certainly should put students into good mental "tone" for their work. The more of it, the better!

JOHN T. OAKES.

Milwaukee, June 16, 1924.

Teacher Defends Profession

To the Editor of MUSICAL AMERICA:

The writer in your column who attacks the work of the singing teacher as a "failure" in the issue of June 14 does not appear to be quite as well informed as he might be. Mr. Stowe says that "there are few helpful advisors who can put their finger on the difficulty one has with a particular song or vocal passage." He seems to be under a misapprehension.

I am asking you to withhold my name from this letter, because I don't want to be accused of boasting. But in the last six months I have had no less than ten students come to me with just such "difficulties." I was able to help them inside of four lessons in most cases, not only with a particular song, but so as to overcome that trouble afterward.

A common fault is bad "head resonance." I have had so many young singers with good natural voices who simply didn't know how to get anything out of

them. They sang from their throats, skimmed tones, with no carrying power, and besides with a fearful strain on their vocal mechanism. They didn't know that the tongue should be depressed as much as is possible, a theory which I think most teachers of repute will agree to. If there are any two points more necessary than others to the young vocalist they are these. Let no one say that teachers have failed, when we can point out such things.

A TEACHER.

New York, June 20, 1924.

Standardizing the Organ

To the Editor of MUSICAL AMERICA:

I was glad to read in your valued paper that the Organ Builders' Association, at the recent Music Industries Convention in New York, appointed a committee to take up standardization of the console. I suppose that the present slight difference in make-up presents no more trouble to an experienced organist than running different kinds of automobiles does for the expert driver. I have found that it is not difficult to adapt oneself, but still it sometimes slightly hampers a performer when he goes to play on a strange instrument for the first time. He doesn't, of course, have real trouble with the mechanical side.

"Musical America's Guide" Is Acclaimed Far and Wide as Invaluable Compendium

To the Editor of MUSICAL AMERICA:

The new 1924 MUSICAL AMERICA'S GUIDE just received. You are a wizard. You have accomplished the impossible in that you have made a work that was already as near perfect as it could be, still more perfect. I congratulate you!

T. L. KREBS.

Wichita, Kan., June 15, 1924.

MUSICAL AMERICA'S GUIDE is the very best thing of its kind that you have yet done, for all of the information is concise and right at one's finger tips.

I like the articles in the front part of the book and even the advertisements make good reading matter. You are to be congratulated upon it.

ANNA MARIE TENNANT.

Springfield, Ohio, June 14, 1924.

We are in receipt of your new GUIDE and find it most helpful, and an exceedingly satisfactory supply of information.

CLARENCE N. MCHOSE.

Lancaster, Pa., June 14, 1924.

MUSICAL AMERICA'S GUIDE is really quite wonderful and contains so much that one wants to know about.

CARRIE CORLISS FRISSELLE.

Manchester, N. H., June 10, 1924.

The new MUSICAL AMERICA'S GUIDE at hand. Best ever, in my opinion. Your

But to give his best in an interpretative way, he ought not to have to think at all about differences in arrangement. Why couldn't one form be adopted for all—a sort of international standard?

J. DYKENNA.

Philadelphia, June 15, 1924.

The Admissions Tax

To the Editor of MUSICAL AMERICA:

The government ruling taking off the tax on admissions under fifty cents, which will go into effect on July 2, is a splendid thing for the motion pictures. But what about the poor concert goer? An artist can hardly afford to sell out his expensive hall at prices as low as this—and why should the tax be kept on admissions between fifty cents and a dollar? Why this discrimination between forty-nine and fifty-one cents? I am a music-lover of only moderate means, and it makes quite a difference to me whether I pay \$2.50 or \$2.75 for an admission, especially when my party includes two or three people. As for opera, well, that is almost out of reach for the good seats! Couldn't our legislators get exemption for all tickets under three dollars? Above that amount, for the high-priced amusements or the show places for the wearing of brilliant clothes, I believe a tax is right and proper, but for the people of small means, never!

E. L. T.

New York, June 12, 1924.

staff deserves the gratitude of the music profession at large for their efficient work in compiling such a store of knowledge.

EDWIN M. STECKEL.

Wheeling, W. Va., June 11, 1924.

I have just bought a copy of MUSICAL AMERICA'S GUIDE and I think it is the best one so far.

RUSSELL S. GILBERT.

Orange, N. J., June 11, 1924.

The splendid edition of the GUIDE has just reached me—bigger and better than ever, and a companion from which I am never long parted.

JUNE L. BRIGHT.

Bangor, Me., June 11, 1924.

MUSICAL AMERICA'S GUIDE is an amazingly comprehensive, and yet compact guide to the music of America, the most useful "Who's-Who" and, one may say, "What's-What," in music, published.

FERDINAND DUNKLEY.

Birmingham, Ala., June 10, 1924.

The GUIDE for 1924 is very comprehensive and I shall enjoy using it.

FLORINE WENZEL.

Sacramento, Cal., June 12, 1924.

Kathryn Meisle Sings at Festival in Cedar Falls, Iowa

Among many concert engagements made for Kathryn Meisle, contralto of the Chicago Civic Opera Company this season by Calvin M. Franklin, her manager, was an appearance in a recital program at the Music Festival in Cedar Falls, Iowa, on June 20. Miss Meisle is spending her holiday at her suburban home near Philadelphia, but will come to New York from time to time to continue her coaching under William S. Brady, teacher of singing, and with Enrica Clay Dillon, with whom Miss Meisle studies dramatic interpretation. Miss Meisle's engagement at Cedar Falls was her ninth festival booking for the season, and she has already been engaged for two festivals in May of next year.

The Civic Music League of Mansfield, Ohio, has booked Hans Kindler for a cello recital on Nov. 20. This concert is to follow Mr. Kindler's appearance in Cleveland on Nov. 18. He is under the management of Haensel & Jones.

Fortune Gallo Books Gladys Axman for Opera Appearances Next Year



Gladys Axman, Soprano, Signs a Contract with Fortune Gallo for Guest Appearances with the San Carlo Opera Company Next Season.

A contract for ten guest performances with the San Carlo Opera Company next season was signed by Gladys Axman, soprano, and Fortune Gallo, impresario of the San Carlo, on board the SS. Leviathan, on which a number of noted musicians sailed for Europe on June 14. Miss Axman was formerly a member of the Metropolitan Opera. This picture was snapped before the Leviathan sailed, as Miss Axman and Mr. Gallo were signing the contract which calls for her appearance under his management.

New York Artists Heard in Liberty

LIBERTY, N. Y., June 21.—A concert of artistic merit was given by Mr. and Mrs. William Neidlinger, organist and pianist, and Mildred Delma, vocalist, all of New York, under the auspices of the Church of the Holy Communion, in the new Liberty Theater on the evening of June 13. In several groups of organ and piano numbers, Mrs. Neidlinger disclosed a brilliant technic and Mr. Neidlinger showed himself a brilliant organist and also demonstrated the possibilities of the new instrument. In addition to two arias by Puccini, Miss Delma sang groups in Chinese and Spanish costumes and completely captivated her audience. Following the Spanish group, which included two arias from Vittadini's "Anima Allegra," Miss Delma had to give four encores.

Hipolito Lazaro Asked to Create Role in Giordano Opera

An invitation to create the tenor rôle in his new opera, "Cena delle Befte," in Milan next November, has been received by Hipolito Lazaro from Umberto Giordano. Mr. Lazaro will sail on July 5 for a concert in Havana. On July 12 he is to sing in "Pagliacci" at Ebbett's Field, Brooklyn.

THE CURTIS INSTITUTE OF MUSIC

John Grosse, Director
A NATIONAL INSTITUTION UNDER THE AUSPICES OF THE CURTIS FOUNDATION
Endowed by MARY LOUISE CURTIS BOK
Inaugurates its first season October 1st, 1924

The faculty of international artists includes:
VIOLIN: Carl Flesch, Frank Gittelsohn, Sacha Jacobinoff, Michael Press, Emanuel Zetlin.
PIANO: Berthe Bert, George F. Boyle, Austin Conradi, Josef Hofmann, David Saperton, Isabella Vengerova.
VOICE: Mme. Charles Cahier, Horatio Connell, Marcella Sembrich, Wood Stewart.
CELLO: Horace Britt, Michael Penha.
VIOLA: Louis Svecenski.
ENSEMBLE: Horace Britt, Louis Svecenski.

ORATORIO and REPERTOIRE: Nicholas Dauty.

ORCHESTRAL TRAINING: Michael Press, Leopold Stokowski.

HARMONY AND EARTRAINING: George A. Wedge and assistants.

MUSICIANSHIP: Rhythmic Training—Elements of Music: Angela Diller and assistants.

COMPOSITION—MUSICAL HISTORY: Rosario Scalero.

OPERA DEPT.: Andreas Dippel.

ACADEMIC DEPT.: Lecturers to be announced.

ENROLLMENTS—PREPARATORY DEPT.: Sept. 15-20

CONSERVATORY DEPT.: Sept. 22-27

CATALOGUE UPON REQUEST

THE CURTIS INSTITUTE OF MUSIC, S. E. Corner 18th and Locust Streets, Philadelphia, Pa.

Arthur

Hartmann

VIOLINIST

Address Communications to Haensel & Jones
Aeolian Hall New York



PEABODY
CONSERVATORY
BALTIMORE, MD.
HAROLD RANDOLPH, Director

Summer Session

July 7th to Aug. 15th

Staff of eminent European and American Masters.

Credits in certain branches for electives to B. S. degree at

JOHNS HOPKINS UNIVERSITY.

Thorough Equipment.

Class and private lessons from beginning to completion in all branches.

Recitals and Lectures by eminent artists free to pupils.

Tuition \$15 to \$40 according to study

Circulars Mailed

Arrangements for classes now being made.

FREDERICK R. HUBER, Manager



WEEKLY SURVEY OF EUROPE'S MUSIC



Harmony and Cacophony Share Honors As Czechs and Modernists Meet At Prague

PRAGUE, June 3.—The Prague Festival has been a happy combination of Czech national music and of new works of the moderns. From the performance of six Smetana operas, only two of which, "The Bartered Bride" and "Dalibor," are known outside of Czechoslovakia to the concerts of the International Society for Contemporary Music, which offered works of Arthur Honegger, Ernest Bloch, Prokofieff and Schönberg, the festival was absorbing, if overcrowded.

The festival began on May 25 with a performance of "The Bartered Bride," "Dalibor," Smetana's poem-cycle, "My Country," and his national opera, "Libusa," which, with its fervent, festive spirit, was most appropriate for the occasion, were also offered under the leadership of the director of the National Theater, Otakar Ostrcil. The Smetana cycle continues throughout the festival, which ends on June 8. Leos Janucek's "Katja Kabanova" was another work given here.

Like the same composer's "Jenufa," "Katja Kabanova" is a folk opera, but this time a Russian one, slightly reminiscent of "Boris Godounoff." Dvorak's "Jacobine," a romantic opera, remarkable for its fantasy and the beauty of its orchestration, was another impressive production.

At the first concert of the International Society, the program was decidedly international. Beginning with Smetana's "Prague Carnival" it included Otakar Ostrcil's Symphoniette and then proceeded to the avowedly modern music. Fritz Reiner conducted a facile and ingratiating performance of Karl Horowitz' "Vom Tode," a song cycle, tragic and powerful, written by the dying Viennese composer, in memory of Gustav Mahler, and Ernest Bloch's Twenty-second Psalm, which also recalled Mahler to the enthusiasts. Alfredo Casella led the work of his pupil Vittorio Rieti, a con-



Arthur Honegger, Composer of "Pacific 231" an "Interpretation" of a Locomotive

certo for five wind instruments and orchestra, a short but vital piece full of sly humor which drew an immediate response from the audience.

Szymanowski's violin concerto, another work heard, is a brilliant exhibition of pyrotechnics that also has some depth and beauty. The score is colorful and varied, and gave Alma Moodie, the soloist, an opportunity for virtuoso display. It was conducted with a flair and fervor by Gregor Fitelberg, the most celebrated of Polish orchestral leaders. Florent Schmitt's Bacchanale from the "Antony and Cleopatra" suite is rich in its ability to create oriental atmosphere, melodic and interesting, but seeming always to call for a dramatic, or at least pantomimic interpretation. Arthur Honegger's "Pacific 231," which had its



Serge Prokofieff, Whose New Violin Concerto Was Acclaimed at Prague

première in Paris about two weeks ago, was given again and created as much enthusiasm as it did in the French capital.

Prokofieff's violin concerto, also first given in Paris, bids well to become a permanent number in the violinist's repertoire. Played with facile technique and spirit by Joseph Szigeti under Fritz Reiner's baton, the very charm of its intangible yet sparkling texture guaranteed its immediate success. It is extremely short. Arnold Bax's Symphony in E flat has poetry in it, and delicacy and charm. It is orchestrated with infinite beauty and yet, it has not the heroic proportions of a master work. Joseph Suk's symphonic poem, "The Ripening," is impressionistic in conception, if not in form. The composer, who was present, was given an ovation by the audience. Stravinsky's Symphonies for Wind Instruments and Malpiero's "Impressioni dal vero" showed their composers in their least effective moods.

Paris Hears Mozart By Vienna Visitors

PARIS, June 5.—The Mozart season of the Vienna Opera at the Théâtre des Champs Elysées, last week, aroused the admiration of Paris not only because of the beauty of the interpretations and singing but because of the perfection of the ensemble work. In the three operas, "Don Juan," "Figaro's Hochzeit" and "Entführung aus dem Serail," Franz Schalk, his orchestra and his singers, demonstrated the unity possible in a well-trained repertoire company.

Headed by Richard Tauber, Richard Mayr, M. Duhan and Mmes. Huni-Mihacsek, Born and Raydl, the company gave what were, to Paris, new interpretations of the Mozart works. The performances were telling dramatically, as well as vocally, and Mr. Schalk and his orchestra, also steeped in the tradition of ensemble work, played with a Mozartian spirit and interpreted Vienna as well as the composer.

Several of the individual singers have powerful voices and remarkable personalities, as Mr. Mayr's London success recently demonstrated, but the sensation of their work was not in the separate characterizations, but in the individual way the performances were made to complement each other.

London Has Busy Fortnight of Opera and Concert Events

LONDON, June 10.—London's opera companies have been continuing their well attended seasons. Under the baton of Ettore Panizza, late of the Chicago Opera, the Italian series at Covent Garden has, on the whole, not been so productive of unusual events as the recently closed German performances. Maria Ivogün won the highest praise for her performance in "Rigoletto," and Joseph Hislop was a fine Duke. Alfred Piccaver sang the leading tenor part in "Tosca" with great success. "La Bohème" had a notable Mimi in Selma Kurz and a newcomer from America, Madeline Keltie, was an excellent Butterfly. The season of the British Nationals has been much more notable, outstanding being a performance of "Pelléas et Mélisande" under Eugene Goossens' baton, with Maggie Teyte and Walter Hyde in the name parts. This company also also repeated its good performance of "Marriage of Figaro," with which its season opened, and further essayed "Tannhäuser" (in the Paris version) under Aylmer Buesst's leadership, with Beatrice Miranda as Elisabeth and Mr. Hyde as the hero. Recitals recently included those by Reinald Werrenrath, American baritone, who was acclaimed as a master singer, and Marie Olczewska, soprano, who made a fine impression in the recent German opera season. Yolanda Mero, pianist, from America, gave a fine recital at Steinway Hall. Myra Hess and Lionel Tertis gave one of their distinguished sonata programs at Wigmore Hall.

Nina Tarasova Heard in London Musicale

LONDON, June 21.—Nina Tarasova, Russian singer, gave a program yesterday at the town house of the Duchess of Rutland before a large company. Mme. Tarasova has been active in the United States for several years and is the wife of an American. Her program included Russian folk-songs and Alsatian numbers by Hans de Schnoekeleok. She will go to the Continent to give recitals which will include a series for the Red Cross in Paris, arranged by Mrs. Henry P. Loomis.

VIENNA, June 4.—Richard Strauss has postponed the première of his new opera "Intermezzo," scheduled for this season, on the ground that he needs at least five months to rehearse it properly.

VIENNA, June 3.—Frieda Klink, American contralto, scored a real success at her concert here and, so impressed the audience, that she will sing again in concert and probably in opera.

Milan Stages Passion Play with Music by Perosi

MILAN, June 6.—A pageant "The Passion of Christ" was given here recently by several hundred performers, including singers and orchestra. It was presented on a great stage constructed in the Palace of Sport, with the scene divided into three parts—the palaces of Pilate and Annas on the sides and a central stage representing a temple, where the scenes of the drama were changed. The orchestra was led by Guido di Modrone in a special musical score made up of works of Don Lorenzo Perosi, and among the singers were Mafalda di Voltri, soprano, and the baritone, Ciceri. The music helped notably to enhance the effect of the play, which was impressive in the extreme.

Pauer Director of Leipzig Conservatory

LEIPZIG, June 3.—Max Pauer, well-known pianist and pedagogue, has been appointed director of the Leipzig Conservatory in the place left vacant by the death of Dr. Krehl. Pauer, who was born in London and trained in Germany, is not only an excellent pianist and teacher, but a musician whose influence will undoubtedly extend beyond the Conservatory and into the musical life of Leipzig.

BUDAPEST, June 5.—Emma Redell, American soprano, who made her début in Vienna last year and has since given concerts throughout Central Europe, was acclaimed at her second recital here last week, in the second aria from "Maskenball" and in songs in three languages.

PARIS, June 19.—Mary McCormic, soprano of the Chicago Civic Opera and protégée of Mary Garden, has signed a contract with the French National Opera to appear here next season. Under the terms of the agreement she is given a four months' leave of absence to fulfill her contract with the Chicago company.

American Academy in Rome Gives Concert of Fellows' Works

ROME, June 8.—The American Academy gave a concert of symphonic and vocal works by holders of fellowships. The audience was made up of members of the Academy, and a large number of visitors from the American colony, including the ambassador from the United States, and prominent Italians. The works presented included a "Symphonic Prelude" by Randall Thompson, which was harshly dissonant in its harmonies, but of undoubted originality in thematic invention. Howard Hanson's Symphonic Poem "Lux Aeterna" was also modern in trend, a large-scale composition. It was an impressive achievement technically. Next came Three Lyrics for soprano by Wintter Watts, sung by Laura Pasini, accompanied by orchestra. These were simple and melodious and suggested a certain Straussian influence in the instrumentation. The closing work was a Suite Orchestrale by Leo Sowerby, a very praiseworthy composition with many moments of beauty, such as the solo for 'cello in the third section. The Augusteo Orchestra performed these numbers very finely. There were many congratulations for the composers at the concert's close.

PARIS, June 3.—Marguerite Namara, American soprano and wife of Guy Bolton, playwright, was acclaimed at the Opéra Comique, here, recently, for her performance of "Mimi" in "Bohème."

PARIS, June 4.—Vera Janacopulos, soprano, and Arthur Rubinstein, pianist, gave an interesting joint recital at the Salle des Agriculteurs here, presenting works of Villa Lobos.

BERLIN, June 6.—Marcella Röseler, soprano of the Metropolitan Opera, with Giuseppe Bamboschek, conductor of the same company, at the piano, gave a recital of songs and operatic arias here, yesterday.

New Swiss Opera Produced at Basel

BASEL, June 4.—In the closing week of the opera a new work "Andromède" by Pierre Maurice, one of the best known of the Swiss composers, was presented here. The book is the story of the Greek painter Parrhasios who is making a picture of Andromède. His model Doris volunteers to pose for it. He attempts to dissuade her, fearing that she may die, but she insists. As the painting is finished, Doris dies, and a mob, looking for vengeance, rushes into the studio intent on killing the painter. But the masterpiece holds them spellbound and they fall to their knees before it. The music is vigorous and colorful and provides opportunities for contrast. The première, at which the composer was present, was an undoubted success.

Vienna Awards Art Prizes to Musicians

VIENNA, June 2.—The Municipality of Vienna has awarded its Art Prize for 1924, recently established, to six musicians, among other artists. The value of the prize is 10,000,000 kronen. The six thus distinguished are Alban Berg, Carl Prohaska, Franz Schmidt, Max Springer, Anton Webern and Karl Weigl. The prize carries with it considerable honorary distinction.

DRESDEN, June 5.—Sergei Rachmaninoff has taken up his residence here for the present. He will remain in Germany for the entire summer, returning to America late in the fall.

WARSAW, June 2.—"La Nuit d'Été," a new opera by Mlynarski, had its première at the opera here recently. It is a light romantic comedy of an episode in the life of a prince.

COLOGNE, June 4.—Eugen Szenkar, general music director of the Berlin Volksoper, has been appointed successor to Otto Klemperer at the Opera here. He assumes his duties in the middle of August.

ONE GREAT TRIUMPH FORECASTS ANOTHER!



TAMAKI MIURA
THE INCOMPARABLE CIO CIO
SAN IN MADAME BUTTERFLY

FORTUNE GALLO

announces that owing to the signal success achieved last season by the special de luxe tour arranged in the interest of, and through co-operation with local concert managements

Mme.

TAMAKI MIURA

(The Singing Flower of Japan)

will, immediately following season of the
the New York

San Carlo Grand Opera Company

again head a similar tournee, playing return engagements and a limited number of new bookings for the early part of the season of 1924-25.

REPERTOIRE

MADAME BUTTERFLY

CARMEN

MARTHA

IL TROVATORE

THE BARBER OF SEVILLE

with a permanent personnel of lyric luminaries

GUEST ARTISTS

ALDO FRANCHETTI, CONDUCTOR

Chorus—Special Orchestra—Ballet

Complete Scenic Productions

An ideal novelty feature to head concert courses, etc.

For time and terms address

FORTUNE GALLO

Aeolian Building

NEW YORK

An American Beauty added to the international bouquet of artistry and charm

FORTUNE GALLO

Announces the Special Engagement of

MISS

ABBY PUTNAM

MORRISON

LYRIC SOPRANO



Photo by Marceau

as a featured artiste of the galaxy of European and American singers of notable distinction that will surround the incomparable

MME.

TAMAKI MIURA

In the special de luxe Fall tour of America's greatest concert course headline attraction, the

SAN CARLO GRAND OPERA COMPANY

"Abby Morrison made her début as Marguerite in 'Faust' last night, bringing a light, flexible voice of great charm to the rôle."—*New York Evening Mail*.

"Signor Beniamino Gigli and Abby Morrison gave a wonderful interpretation of a scene from 'Cavalleria Rusticana' which brought out the fine dramatic qualities of both artists."—*New Haven Union*.

"Miss Morrison was immediately a favorite. Her voice is of the noble dramatic type and gives evidence of much careful preparation."—*New Haven Register*.

"Miss Morrison has a pleasing stage presence and a clear and flexible soprano voice. She delighted the audience."—*New Haven Journal-Courier*.

"A duet for tenor and soprano, from 'Cavalleria Rusticana,' sung by Gigli and Miss Morrison was greeted

with deafening applause."—*New Haven Times-Leader*.

"Miss Morrison possesses strong personality and is attractive in appearance. The outstanding quality of her performance is the expressive rendition that captivates her audience."—*Paterson Evening News*.

"Abby Morrison has a sweet soprano lyric voice. She has had the honor of being presented to the King and Queen of England. She is a descendant of General Putnam and of fine American lineage. Her voice is pure and her graciousness of manner helped to make her appearance with Gigli and Gerardy thoroughly enjoyable."—*Paterson Press Guardian*.

"Miss Morrison possesses beauty of voice that pleases."—*Paterson Morning Call*.

The special San Carlo tour last season proved the operatic feature that saved the day for many concert courses. The limited Fall tour now in process of organization is designed to fill return engagements, although a few new bookings will be made. For time and terms write or wire

FORTUNE GALLO

Aeolian Bldg.,

New York

AMUSEMENTS.

THE NEW YORK TIMES, FRIDAY, JUNE 20, 1924.

DUSOLINA GIANNINI SCORES IN LONDON

American-Born Singer Forced
to Sing Seven Extras at
Close of Concert.

A PROTEGE OF SEMBRICH

And Her Appearance Marked the
44th Anniversary of Sem-
brich's Debut in London.

Copyright, 1924, by The New York Times Company.
By Wireless to THE NEW YORK TIMES

LONDON, June 19.—Dusolina Giannini, an American-born girl of Italian parentage, who has just arrived en route to New York, sang in Queen's Hall to-night and took musical London by storm. Her first song was encored and her second had to be repeated after several recalls and then she progressed from success to triumph until at the close of her program she was forced to sing no less than seven extras before the enthusiastic audience would allow the lights to be extinguished.

Even then the ovation continued. Back of the platform a crowd of music lovers gathered to congratulate her, among them being Mrs. Asquith, Lady Leslie, Mrs. Guinness and Mrs. Richard Townsend of Washington. Mrs. Asquith told all and sundry she had not heard a voice like Giannini's since Patti's in her heyday. Mr. Mayer, who presented this new and wonderful dramatic soprano to London, almost blushed at praises heaped upon him. A Philadelphia girl, who is studying music here, said she cried as she wrung Giannini's hand because it was so grand to see another American girl create such a furore in London.

The London Times music critic says of Giannini: "Her appeal is instant and it grows as the evening goes on. It is a voice of two octaves, level throughout, with the quality of the clarinet and the penetration and carrying power of the horn, and the human blend of these is irresistible, but besides this she sings with her whole heart and with every part of her. Every movement of shoulder, or finger, a step forward or back, each poise of her head is part of the song. There is no exaggeration anywhere, each phrase or note grows naturally out of the last."

"Verdi's 'Pace, Pace, Mio Dio' was the biggest effort, but there was no strain. There was always plenty of voice whenever it was wanted. The last group, two Italian folksongs and two Spanish folksongs, quite took the audience by storm, being extraordinarily dramatic without ceasing for a moment to be vocal."

The Daily News calls Giannini a new "Patti" and says she bids fair to rival all the great divas of the past.

The Westminster Gazette says "She is a very beautiful singer and her success was unequivocal."

The Daily Express says "She is quite one of the most remarkable new sopranos London has heard in many months."

The Daily Telegraph describes her as "a singer of the very first order."

The Daily Mail says the quality of her voice was "perfectly lovely."

Giannini is the protégée of Mme. Sembrich, with whom she has studied, and by coincidence the début of the pupil marked the forty-fourth anniversary of Sembrich's début in London.

"THE

Freed

ried

THE LO

acts,

Thea

Henri ..

Marie ..

Muriel ..

Richard ..

Julia ..

Frank ..

The

Cort

ing m

in part

voking

to act

the pl

act an

act,

Mr.

sembl

French

the th

man

ly in

of the

woma

in its

the fa

attem

pres

pres

hum

a new

mitte

free

that

of

throu

than

in th

noti

tion

Reg

merit

which

a ma

typed

ing

inte

thea

char

whic

Woo

valu

Ch

ley

front

of t

stole

ado

law

lure

Tro

rare

Shir

nat

Jo

mir

and

A

Col

B

N

Pres

resch

on

hort

an

Cra

the

kim

W

Th

gel

Vilh

plor

part

tent

habl

drie



GIANNINI

repeats her American triumphs
in London

"A New Patti"

London Daily News

Season 1924-25 in
America — only ten
more dates available

Exclusive Management:

DANIEL MAYER

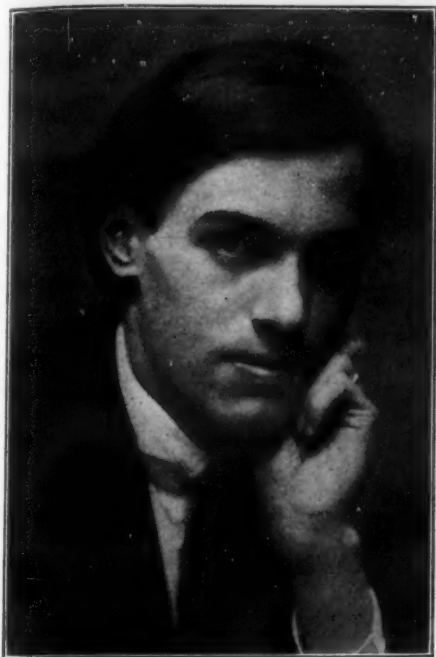
Aeolian Hall

New York

Knabe Piano

Victor Records

Alexander Brailowsky to Make Début in U. S. After Triumphs as Pianist Abroad



Alexander Brailowsky, Russian Pianist

MUSICIANS returning from Europe have for several years been talking about Alexander Brailowsky with something like awe as the most phenomenal pianist who has appeared on the Continent since the war. By word of mouth, the name and fame of Brailowsky has spread wherever the reputation and achievements of great pianists are mentioned. One after another of those who have heard him have carried the report of Brailowsky's extraordinary talents until this Russian virtuoso has, in American musical circles, become a legend, almost a myth.

But Alexander Brailowsky is very much alive, and for several seasons has been the sensation of Europe. He gave thirteen concerts in Paris last season,

and always to houses that were absolutely packed. He also toured Spain last winter, and last fall he toured Norway, Sweden and Denmark with overwhelming success. While in the Scandinavian countries Brailowsky was soloist several times with orchestras under the leadership of Georg Schuevoigt, recently in this country as guest conductor of the Boston Symphony.

As a matter of fact all these appearances are return engagements for Brailowsky is one of the most popular pianists on the Continent, and wherever he plays audiences demand his return. In Paris his recitals are usually sold out long before the series begins, so that patrons to the first are unable to get tickets for the third or fourth concerts. Two years ago Brailowsky toured South America, and was hailed everywhere as one of the most remarkable pianists ever heard South of the Equator. He is making another tour of South American countries in July, August, September and October and afterwards coming to North America. Several times he has planned to come to the United States, but he has always been forced to postpone his appearance here. At last he has been persuaded, and it can now be definitely announced that he is coming to New York, and will make his American début sometime in November.

Mr. Brailowsky was born in Kieff, Russia, twenty-seven years ago. His father was himself musical in that he kept a music store and gave piano lessons. Recognizing the great talent of the boy, wealthy relatives sent the entire family to Vienna in the summer of 1911 so that young Alexander could study with Leschetizky. In less than a year Mr. Brailowsky became the great star of the Leschetizky school. In 1914 the family fled to Switzerland, and there they remained until the war was over.

After the armistice the family went to France, and Mr. Brailowsky soon began to make a great stir in Paris. Since then he has been touring Europe constantly.

Matzenauer Sings at Event in Honor of Spanish Royalty

MADRID, June 3.—Margaret Matzenauer, contralto, of the Metropolitan Opera, recently sang at the dinner, ball and musicale given in honor of the King and Queen by Ambassador Moore. About forty guests, including several Americans, were seated at the tables in the grand salon of the Embassy. A number of other guests, including Americans, came in afterwards for the musicale. Mme. Matzenauer's program included an aria from "The Huguenots" and excerpts from "Carmen." In the final group she sang "Homing" by Del Riego, "By the Waters of Minnetonka" by Lieurance, two songs by La Forge, "Estrellita," a Mexican folk-song and "En Cuba," a Cuban folk-song. Among the distinguished guests were: The President of the Directorate, Primo de Rivera; most of the leading members of the Spanish aristocracy and the Diplomatic corps of Madrid, the Papal Nuncio, Duc and Duchesse de Richelieu, Mr. and Mrs. Jerome Napoleon Bonaparte and last but not least Mary Pickford and Douglas Fairbanks.

Waterloo Woman's Club Books Artists for Course

WATERLOO, IOWA, June 21.—The Waterloo, Woman's Club will present an important concert course during the coming season. The artists booked are Jascha Heifetz, violinist; Maria Ivogün, soprano; Ernst von Dohnanyi, piano, and Allen McQuhae, tenor. The concerts will be given in the new High School Auditorium.

Seek Whitehill for Bayreuth

Clarence Whitehill of the Metropolitan Opera Company has received another invitation to sing Wagnerian rôles at Bayreuth this summer, and also give ten guest performances at Dresden and four at Cologne. Mr. Whitehill has not yet decided on his summer program.

Cecilia Hansen, violinist, is going to the Pacific Coast next season on her first transcontinental tour and her first visit to California. She will give concerts and recitals in the Far West in November and December.

Mme. Homer to Make Summer Appearances

Louise Homer, who is now resting at her summer home at Bolton Landing, Lake George, and working part of each day in rôles which she will assume next fall when she appears as guest artist with the Chicago Civic Opera Company, has decided to depart from her usual custom and will give three concerts in the middle of the summer. She will sing at Winota Lake, Indiana, Aug. 6, at Lakeside, Ohio, Aug. 8, and at Chataqua, N. Y., Aug. 10. Her daughter, Louise Homer Stires, with whom she is planning an extensive concert tour next season, is also spending the summer at Bolton Landing, Lake George.

Friends of Music Engage George Meader for Two Concerts

George Meader, who is now appearing in Paris with Ganna Walska in her opera company at the Théâtre des Champs Elysées in the Mozart Festival, has been engaged by the Friends of Music for two of their concerts at the Town Hall, New York, next season. Mr. Meader will be heard on Feb. 8 in Purcell's "Dido and Aeneas," and on March 22 he will sing again in Bach's St. John Passion.

Plan Concert Course for Decatur, Ill.

DECATUR, ILL., June 21.—The biggest music course ever attempted in this part of the State will be given at James Milliken University this coming season. The course will consist of Jascha Heifetz, violinist, Louise Homer, contralto, and Allen McQuhae, tenor. The concerts will be given in the Lincoln Square Theater, one of the most beautiful new theaters in Illinois.

Dohnanyi to Return Next Season

Ernst von Dohnanyi is due to arrive in America the early part of January next, and will appear in concerts and recitals from Jan. 15 to April 15, going again to the Pacific Coast and playing a number of re-engagements in California in March.

WOLFSOHN MUSICAL BUREAU

INCORPORATED

Established 1884

Forty Years Booking the World's Greatest Artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreño, Jacques Thibaud, Mischa Elman, Herbert Wither- spoon, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert.

Artists Now Booking for 1924-1925

Sopranos:

LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY

Violinists:

JASCHA HEIFETZ
CECILIA HANSEN
ALBERT SPALDING

Cellist:

FELIX SALMOND

Harpist:

SALVATORE DE STEFANO

Special Attractions:

THE LONDON STRING QUARTET

ISA KREMER, In Song Recital
Third Consecutive Season

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street

New York

"It's absolutely the best
concert-givers com-
pendium we know."

Harvey B. Gaul,
critic Pittsburgh Post

WHAT HARVEY GAUL THINKS OF MUSICAL AMERICA'S GUIDE FOR 1924:

\$2 Postpaid
Sold by Leading
Music Dealers

Contains more than
15,000
Names and Addresses
of Musicians, Clubs, etc.

They should be heard often next fall.

MUSICAL AMERICA'S GUIDE

Probably of all the books, pamphlets and brochures appearing at this season of the year, none is as valuable as "Musical America's Guide." It is a digest in the true sense of the word, a chronicle worth considering, and a volume to have on your desk and refer to in time of concert and geographical doubt.

It is the vade mecum of the recital business and the Who's Who in the managerial world. We look forward to receiving it and reading it, and for all its card-indexed, catalogued, and classified matter we find not a little romance in its page, romance that is, that stirs one's imagination. To wit, there is the chapter on "How to Develop Your City Musically," and the engrossing one on "Making a Concert Debut in New York." This last includes everything from postage to photographs, from advertising to accompanist. Then there is an encyclopedic chapter on "Summer Music Study in the United States," so that he who hibernates may read.

There are informative chapters like "Leading National Musical Organizations," "Musical Education in America; Points on Choosing a Teacher" (this last is packed close with advice), "Business Methods in the Music Studio" (a chapter which should be memorized by some teachers we know), and "Hints for Prospective Concert Artists."

Every town and state in the country is there and Canada is not slighted. Over at the back we find the artists who are available for professional engagements, and a formidable list it is too. By glancing at it you can find the leading accompanist of every town, an item which we should think was necessary for every recitalist. Then there are contraltos, cellists, not to mention the little known brethren the clavichordists, and there are conductors, dancers, harpsichordists, lecturers. From A to Z it runs and if there were any zither players, they too would be listed.

If you are in the concert field, the "Musical America's Guide" should be the right bower to the Steamboat and Railroad Guide; the left bower is the Hotel Guide. It's absolutely the best concert giver's compendium we know.

GRAND
"The White and Conway T. Grand this we The vivid ell a man gives with the sol committing after the formed, with he with since in Charles de Ro Josie Sedgwick, liam Oriamond when a girl, attempts to Kansas town choir and he to send her a tended suicide who recognizes offers her a pla known in Paris look upon he She accepts rage of "E program news weekly a orchestra, unde give selections Mill."

ALL
Two festu dine this w picture of M which marks t the two-reel to The other will Fashion From Sidney. "Rach intensely humi fy while evoki The cast incl Belmore, B

Gi

Tuesday is be attended council, G at Camp mer cam spect the sw pleted at the for other nee the council the. Add red

(Pittsburgh Post, June 15, 1924.)

MAIL YOUR CHECK FOR TWO DOLLARS TO-DAY

THE MUSICAL AMERICA CO., 501 Fifth Ave., New York

BALTIMORE SINGERS UNITE IN PROGRAM

Combined Choruses Achieve Impressive Effects—Blind Musicians Heard

By Franz C. Bornscheln

BALTIMORE, June 21.—The Vocal Ensemble and the Meyerbeer Singing Society, under the direction of George Castelle, gave an interesting concert at the Lyric before an enthusiastic audience on the evening of June 7. The two choral organizations sang admirably with attention to dynamic and rhythmic effects. Elsa Baklor, soprano, and Paul Nachlas, tenor, sang duets and solos effectively. An arrangement of "By the Waters of Minnetonka," made by Mr. Castelle, was applauded loudly. Wilma Kaplan, a young pianist, made a fine impression with her numbers.

Virginia Carty, holder of a Peabody certificate, has been appointed successor to Grace H. Spofford as secretary of the Peabody Conservatory. Miss Carty holds a degree from Hood College and is a member of the American Association of University Women.

The Johns Hopkins Orchestra gave its last concert of the season on Sunday evening June 8, under the able leadership of Charles H. Bochau. Albert G. Packard was the soloist.

Robert Lawrence of the Community Club of Washington led the singing at the June "joyance" of the Parent's Club in Forest Park on June 5. The outdoor singing was followed by an operetta, "A May Morning," given by students of school No. 64.

The Maryland School for the Blind gave its closing program in Newcomer Hall, Overlea, Ind., on June 11. Mixed choruses and vocal and instrumental numbers by representative composers were presented with credit to the in-

structors. Candidates for certificates in music were announced as follows: Leonard B. Nolley, Harry B. Sappington, Charles M. See; Guy Victor Stone, Ira William Riggles, James F. Bradley and Daniel J. Sloan.

Margaret M. Shaw, organist, assisted by William Cheoneweth, tenor, and Reva Levinsohn, violinist, gave a recital in St. Thomas Episcopal Church on June 12. Miss Shaw is a student of the European Conservatory, and on this occasion was awarded a teacher's certificate by the director, Henri Weinreich.

Pupils of Roberta Glanville gave a delightful vocal recital at Womans Club in Roland Park on June 8. Those taking part were Carol Wolf, Frances Nichols, Margaret Taylor, Caroline Limerick, Helen Metcalf, Hilda Frush, Elizabeth Palmer, Priscilla Howard, Otta J. Finger, Florence Solomon, Jean Marshall, Virginia Craft, Margaret Taylor, Julia Dunbracco, Helen Wood and Frances Marchant.

The Municipal Band, Charles E. Farson, conductor, and the Park Band, under Gustav Klemm, have begun the schedule of open-air concerts, following adjustment of the demands of the musical union. The programs will feature American compositions, including works by local composers.

Norwalk Choral Art Society Heard in Varied Program

NORWALK, CONN., June 24.—A capacity audience greeted the Choral Art Society of Norwalk when it gave its second and final concert of the season in the Norwalk Methodist Episcopal Church recently. The Society is now in its third year, and has attracted audiences that have steadily grown in size. Under Roy Williams Steele excellent work has been done, and this program consisted of

varied numbers, the most important of which was Elgar's "Banner of St. George." Assisting artists were Grace Northrup, soprano, and the Max Barr Ensemble under Herbert Somnan, which includes players from the Philharmonic Society, Detroit, and the New York Symphony. Mrs. Chester Selleck was accompanist, and Jeannette Uhle assistant accompanist.

LOCAL ARTISTS CHOSEN

St. Louis Musicians Win Opportunity to Appear with Symphony

ST. LOUIS, June 21.—Ten local artists have been chosen to appear as soloists in the Sunday Pop Concerts of the St. Louis Symphony next season as a result of the annual audition at the Odeon held just before the departure of Rudolph Ganz for Europe. The list includes the names of Mrs. Frank Hawley, soprano; Clarence J. Bloemcker, tenor; Olga Ham-buechen, contralto; Mario Lanzo, tenor; Chester Merton, tenor; Florence Streit, soprano; Thomas Spahn, tenor; Eugen Le Piqua, Edgar Shelton and Elsa Kraus, pianists.

Already many other artists have been engaged for the series, and the opening Pop concert will have Edith Piper, dramatic soprano, formerly of St. Louis, as soloist. Miss Piper is now studying with Mme. Sembrich. Other names include Knight MacGregor, baritone; Sascha Jacobsen, violinist; Irma Goebel, pianist; John Thompson, pianist; Bertha Farmer, soprano; Mollie Margolies, pianist; John Corigliano, violinist, and Henry Doerring and Alfred Oswald, pianists.

Frederick Fischer, assistant conductor, has been in New York on matters pertaining to the personnel of the orchestra and announces there will be several changes in the various choirs. The first program will be given on Friday afternoon, Nov. 7, and the first Pop concert on Sunday, Nov. 9. HERBERT W. COST.

Toti Dal Monte Scores

Success in Melbourne

in Florid Italian Roles



Toti Dal Monte, Soprano

Toti Dal Monte, soprano, who will be heard next season with the Metropolitan, Chicago and San Francisco opera companies, is at present appearing as a leading member of the Williamson-Tait Melba Opera Company in Melbourne, Australia. When Miss Dal Monte left His Majesty's Theater after her success in "Lucia," a crowd surrounded her car, and it was only when police reinforcements arrived that a path could be cleared for her departure. Another opera in which Miss Dal Monte is scoring marked success in Australia is "The Barber of Seville."

Miss Dal Monte will arrive in California on Sept. 19 and will make her American debut with the San Francisco Opera on Sept. 24. Her first Chicago operatic appearance will be on Nov. 10 and on Dec. 1 she will begin her season at the Metropolitan. She will also sing in concert under the management of Charles L. Wagner.

The soprano has achieved notable success in important Italian operatic centers, including La Scala, as well as in the Colon in Buenos Aires, in Montevideo, São Paulo, Rio de Janeiro and other South American cities. Last January she created a sensation at the Paris Opéra in coloratura rôles.

Concerts Are Feature of Convention of Iowa Bankers' Association

MASON CITY, IOWA, June 21.—Music programs for the convention of the Iowa Bankers' Association, held here last week, were given by James Goddard, baritone, of Chicago; the Iowa Entertainers of Des Moines, Leone Martindale, Mildred T. Souers, Jane Milne, and Alice Hoffman and John L. Lien, baritone of New York. Mr. Lien is a former Mason City resident. A morning concert was given by Ilse Niemack, violinist, accompanied by her mother, Mrs. Stella Niemack. Miss Niemack captured the audience of bankers by her skillful playing and pleasing manner. She played three numbers by Cecil Burleigh in her American group. The wives of the bankers were given a special musicale at the Y. W. C. A. building by Mrs. W. L. Bennett, Mrs. C. G. Maudsley, M. R. Tournier and Mrs. C. J. Fitzgerald, with Mabel McEwen as accompanist.

BELLE CALDWELL.

Nicholas Avierino Joins Staff of Peabody Conservatory

BALTIMORE, MD., June 24.—Nicholas Avierino will next season be a member of the faculty of the Peabody Conservatory, of which Harold Randolph is director, as teacher of viola. Mr. Avierino was recommended for the post by Alexander Siloti and Sergei Rachmaninoff, with whom he graduated from the Conservatory of Moscow. He was subsequently employed for twenty years as teacher there, and for ten years was director of the Imperial Conservatory, Rostoff, Russia. He relinquished this post in 1920, and spent a year in Athens, Greece, giving recitals. Next he went to Paris, where he remained for three years. It is hoped that his coming to Baltimore will make possible a reorganization of the Baltimore String Quartet.

SONGS BY GEOFFREY O'HARA

De Captaine of de Marguerite

High, in Eb; Med., in C. .50 net

Leetle Bateese

High, in F; Med., in Eb; Bass, in C. .40 net

The Wreck of the "Julie Plante"

High, in C min.; Med., in A min.; Bass, in G min. .40 net

For men's voices, Octavo No. 13,665.15

For mixed voices, Octavo No. 13,630.15

Thematic catalog of the above compositions will be sent free on request

Singers and Choruses featuring Geoffrey O'Hara Songs

Howard Applegate
Arthur Bagley
Charles Bennett
Everett Bishop
Albert Edmund Brown
Reed Capoulliez
Norman Carpenter
Walker Chamberlin
Royal Dadmun

Emilio De Gogorza
Herbert Gould
Charles Norman Granville
Frederick Gunster
Leroy Hamp
E. V. Holton
Harvey Hindermeyer
Norman Johnston
Franklyn McManus
Walter Miles

Frank Parker
Edwin Pavloff
Frederick Perry
Jerome Swinford
Ralph Tomlinson
Earle Tuckerman
Reinald Werrenrath
Jack Westlake
Clifton Wood

Mendelssohn Glee Club of Toronto, H. A. Fricker, Conductor.
Mendelssohn Glee Club of Chicago, Harrison M. Wild, Conductor.
Y. M. C. A. Glee Club of Utica, N. Y., Frank Parker, Conductor.
Lyric Glee Club of Newark, N. J., Dr. Arthur Woodruff, Conductor.
National American Music Festival Chorus, Buffalo, N. Y., John Lund, Conductor.
Lockport (N. Y.) High School Glee Clubs, Earle Haviland, Conductor.
Masonic Male Chorus, Lockport, N. Y., Earle Haviland, Conductor.

OLIVER DITSON COMPANY,
Chas. H. Ditson & Co.,

178-179 Tremont St., Boston 10, Mass.
8-10-12 East 34th St., New York, N. Y.

Order of your local dealer

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 JOHN C. FREUND, President; DELBERT L. LOOMIS,
 Vice-President; MILTON WEIL, Treasurer; JOHN F.
 MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at
 Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod,
 Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone
 570 Beach. Wm. J. Parker, Manager; Henry Levine, Cor-
 respondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone
 Forest 6656.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
 PHILADELPHIA: H. T. Craven and W. R. Murphy, care Phila-
 delphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst
 Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.
 MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 217 Northwestern
 Bank Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.
 KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.
 PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave.,
 Wilksburg Branch.

SAN FRANCISCO: Charles A. Quitow, 171 20th Ave.
 LOS ANGELES, CAL.: Bruno D. Usher, 705 Philharmonic
 Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange
 Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112
 Fairmont St.

HAVANA, CUBA: Caridad Benitez, 17 no. 318 altos. Vedado.
 BUENOS AIRES: Señora Josephine Cano de Piazzini, 316
 Piedras.

PARIS: Business Representative, Raymond Stenger, 3 Rue de
 Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen
 Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, Ass't. Business Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

All the material in these columns is protected by copyright,
 but any publication may reproduce any part therefrom with-
 out further permission, providing proper credit is given to
 MUSICAL AMERICA.

NEW YORK, JUNE 28, 1924

A TENACIOUS TRADITION

THE tradition that musicians are generally less cultured than men and women in other walks of life dies hard. Doubtless this tradition was founded upon historical facts, but what was true a hundred years ago may not be true today; and even when it is granted that many performers in the time of our great-grandfathers were not men and women of much education, it must not be forgotten that they were not the only professional people whose knowledge was confined to the technic of their own business.

The belief that university students who are musicians fail to reach the standard in examinations attained by athletes is doubtless an offshoot of this tradition, an offshoot which, like many another slender sprout, quickly takes on the character of a superstition. In these progressive times, when musicians are required to speak several languages, to be familiar with political developments that affect their art, to understand the relationship existing between music and its sister arts and to keep themselves informed as to the trend of world events, the implication that the musician is less of a scholar than his athletic brother falls to the ground for lack of strength to stand upright.

The successful musician of today is also a psychologist. If he is an operatic singer he must consider what bearing the stage has upon current life, and how it is linked up with the literature of prominent authors. If, for instance, he composes an opera, he is expected to know more than a little about the manners and customs of whatever people his characters represent. The very training he must undergo to establish his musical claims sharpens his wits and develops his mental faculties. Very often he is a writer of ability. Frequently he excels along lines that apparently run counter to the professional path he is following. He may even be a good athlete into

the bargain! The New York Times, in giving publicity to a report headed "More Princeton Musicians Than Athletes Fail in Exams" has unconsciously done the musician a service, inasmuch as the misapprehension thus revealed was quickly dispelled by MUSICAL AMERICA'S investigation of the subject.

THE SÄNGERBUND CELEBRATES

AS a people, we are rather fond, it may be, of referring to our youth. At times it would almost appear as if we took pride in the fact that we lack the long history possessed by the Old World. We are prone to forget that our musical history, comparatively brief though it be, has been filled with events that give it brilliance and that these constitute a background against which affairs of today are happily seen in a favorable light.

If an organization as important as the North American Sängerbund can look back upon sixty years of honorable service, we cannot be so painfully immature after all. The diamond jubilee Sängerbund of this society, held for three days in Chicago with a chorus of nearly 4000 voices, a symphony orchestra and prominent soloists, should remind us that we are accumulating material for a history that does us credit, even as it ought to arouse a will that the standard thus raised shall ever be upheld. Particularly impressive was the international character of the Sängerbund. The Sängerbund was founded in Cincinnati, its last previous meeting was in Louisville, Ky., and on this occasion participants came from St. Louis, Mo. "So large a body of singers has seldom, probably never, before been gathered together in this country," said the report of the festival received by MUSICAL AMERICA. It is significant, too, that an American composition—Edward Strubel's setting of an American poem, James Whitcomb Riley's "When Evening Shadows Fall"—was given place on the final program; and it is encouraging to hear that the expenses, totalling \$80,000, are believed to have been met with a slight margin of gain.

Both past and present contribute to a confident hope that the musical future of America will be second to that of no other nation.

FIRST STEPS IMPORTANT

THE Curtis Institute of Music, Philadelphia, is eager that its remarkable preparatory department be not overlooked in a survey of the institution as a whole. The aim is, says John Grolle, director, so to coordinate the work done in different grades that the best students will likely be those who enter as beginners and complete that course before passing into more advanced departments. By this means there can be laid a foundation upon which teachers in higher grades can build with comfort and safety, a foundation that will stand without any laborious making over. There was a time when unmusical parents used fondly to imagine that a cheap teacher would "do" for the child just beginning his music lessons, but parents of today know better.

BARELY noticed by the newspapers was the passing of Eugenie Pappenheim in Los Angeles. A generation ago her death would have been recorded to the length of several columns, with pictures on the front page. Yet the inheritance of high ideals left by a singer of Mme. Pappenheim's eminence is never lost. Consciously or unconsciously singers of today are trying to approximate the greatness that was hers.

MME. GALLI-CURCI in her recent concert in the Hollywood Bowl, dazzled an audience estimated at some 27,000 with her technical brilliance in the Mad Scene from "Lucia" and the Bell Song from "Lakmé," but moved her hearers most deeply with "Suwanee River" and "Home, Sweet Home." Which goes to prove that the appealing things in art are often the simplest.

Two Weeks' Notice Essential

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

Personalities



Celebrities Meet on Tour in Montana

The paths of two noted artists recently crossed in the "wilds" of Montana, when Jascha Heifetz (left) and Mischa Levitzki (center) encountered one another in the Western State. Mr. Heifetz, with his accompanist, Isidor Achron, was on his way to the East from the Pacific Coast, and Mr. Levitzki was traveling from Salt Lake City to Billings, when they found that they were on the same train—and joined parties! Violinist, pianist and accompanist are shown in the photograph during a short turn on the platform, when the train stopped.

Mauguière—A new appointment as teacher of voice at the Fontainebleau School has been recently conferred upon Georges Mauguière, tenor, who was a member of the Metropolitan Opera Company more than twenty years ago. M. Mauguière has been active in Paris musical life since his American visit, and during the war participated in concerts given for the soldiers of the allied nations.

Janacek—An artistic entente between two Czech creative artists was recently formed when Leos Janacek, composer of "Jenufa" (which will be sung at the Metropolitan next winter), and Karel Capek, the playwright, decided to collaborate on a new opera. The author of "R. U. R." has entrusted his play, "The Makropulos Case," to the musician to set as a music drama. Janacek is seventy years old.

Hinshaw—Another instance of hereditary musical interests is found in the case of William Wade Hinshaw, Jr., son of the well-known opera baritone and impresario. Mr. Hinshaw is the owner and manager of the University Music Shop in Ann Arbor, Mich., a popular emporium of the Northwest festival city. At Ann Arbor his father, in the intervals of musical occupations in the East, passes a part of his summer leisure annually in his favorite sport of golfing.

Stock—The honorary degree of Doctor of Music was conferred upon Frederick Stock, conductor of the Chicago Symphony, by the University of Michigan last week. Mr. Stock has gained one of the most notable places among America's conductors during his leadership of the Chicago orchestra, and the honor was accorded him in recognition of his labors, which include the introduction of a great number of new works by American and European composers.

Morgan—When Rhys Morgan, tenor, sang at the Youngstown, Ohio, Eisteddfod, the audience included Secretary of Labor Davis, who made the journey from the Capital on purpose to hear the chief soloist of the festival. At the conclusion of the concert, Mr. Davis made an address in which he paid a compliment to the young singer. "Mr. Morgan's singing of the oratorio aria 'Sound an Alarm' and Welsh and English songs more than repaid me for my special trip from Washington," he said.

Cahier—The famous mineral springs of Wiesbaden have attracted many persons to this resort, and this spring a music festival was arranged in honor of Richard Strauss' birthday. Among those who took part was Mme. Charles Cahier, American contralto, who sang some of the composer's songs at the invitation of the management of the Kurhaus. The artist has been active in opera and concert in Berlin and other leading capitals since sailing from the United States for a summer visit abroad.

Spalding—Albert Spalding has been increasingly active as writer as well as a musician. Last summer he attended the Shakespeare Festival at Stratford-on-Avon. He later wrote an article about it, which will appear this month in the Outlook. This publication has also accepted an essay by Mr. Spalding on the Paris Conservatoire and its method of judging competitors for the annual prizes and honors. An article on "The Reign of the Hyphenated Program," has been accepted by another publication.

Damrosch—Walter Damrosch made a flying trip to London from Paris recently to conduct a children's concert of the type he has led for many years in New York. The English capital experienced "something new" in the genial conductor's witty flow of explanatory comment. Among the commendations that rained upon Mr. Damrosch was a tribute from H. C. Colles, critic of the London Times, who visited New York last winter. "There is only one flaw," said Mr. Colles, "and that is the difficulty of getting the young people of twenty years ago to graduate into the adult audience. The danger is lest the audience of young people's concerts should be made up of grandparents!"

Point and Counterpoint

By Cantus Firmus, Jr.

When the Player Needs a Friend



ACCIDENTS will happen, as an Obvious One remarked long ago, but in the case of the musician these are often of more than ordinary moment. A broken violin string is more deadly than two snapped laces. Then there are the flooded cornet, the deadlocked piano stool, and the windless organ. It is remarkable that some insurance company has not arisen to guarantee the performer against the loss of prestige—not to mention time—of a Double Cross in the Cadenza.

Imagine the following Terrible Moment:

The audience is hushed in expectation. (Audiences are always hushed, if only by their neighbors.) The Mendelssohn Concerto is drawing to its exciting close. All eyes are strained upon the woman performer's right shoulder strap.

A Tense Moment

WILL it hold? The question trembles on every tongue—in fact, the music is a secondary consideration. All are keyed up over the endurance test in the tensile strength of satins! Tears of anxiety glitter in the eye of the artist's modiste in a stage box. Her reputation is at stake!

What sweeping ovations greet that final note! It is the victory of mind over muslin. Strong men break down. A woman faints. It is the grateful dressmaker. She knows that she is now entitled to advertise:

"Clothes to Stand Any Musical Strain. Mme. Bow N. Rosin Says: 'Since the Newer Pieces Have Come in, I Couldn't Do without 'Em. Many of My Display Numbers Would Be Worse Than Useless without Cast-Iron Confections, the Only Clothes That Can Resist a Quarter-Tone Concerto.'"

Primitive Broadcasting

SPEAKING of radio, many of us can easily remember when the music from the heir was broadcast from the woodshed.

A. T. M.

AT a recent European concert there was a performance of a new work by a composer named Bunk. A name like that must be an awful start in life. Think of the chances for critics' puns!

Strange Behavior of a Soprano

OWING to a mix-up in type-setting a New York paper recently confused a story about an American singer's success abroad and the antics of Omar, the pet monkey of a woman stage performer.

The monkey, it appears, "cut up" at a reception and after saluting its mistress took refuge near the ceiling.

This is the story as it appeared:

"Miss L..... came to New York from, where she sang in a choir and gave music lessons to obtain funds for study. She lovely kiss and leaped to a chandelier. Later Omar was persuaded to return to the Hippodrome, where he resides. Franz Lehar, the composer, announced after her European appearance that he would write an operetta for the young singer."

When Bellows Won't Bellow

THE balkiness of the organ in an emergency, such as offertory or collect, is notorious. Many of our readers have had experiences like that narrated in the following parody on "The Lost Chord," culled from a British publication:

Seated one day at the organ,
I was anxious and ill at ease.
For I found upon inspection
There were several missing keys.
I knew not what I was playing,
Though it was Hymn Two Hundred and Ten;
But I made a row like a starving cow
When I got to the grand Amen.

I sought to discover the meaning
Of a sound so wild and weird.
I crept inside on hands and knees
And found just what I feared.
The flute and the Vox Humana
Were dumb and refused to sing.
They would make no noise for the choir
Boys,
So I tied them up with string.

The bellows I neatly mended
With the blower's trouser brace.
I managed well to secure the swell
With a stamp and an old bootlace.
But I'd made my efforts vainly,
And lost my temper then.
And I said a word, which the parson
Heard,
And it wasn't a grand "Amen!"

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Cantatas for Female Voices

Question Box Editor:

Would you kindly give me the names of some cantatas for female voices? I want something, not well-known.

F. D.

Pasadena, Cal., June 18, 1924.

"The Gitanos" by Taylor; "The Triumph of Joseph" by Fletcher; "The Rose of Life," "Summer on the River," "The Fairies' Spring" all by Cowen. Massenet's "Narcisse" is for female voices but with a tenor solo.

???

Settings of Humoreske

Question Box Editor:

Has the Dvorak Humoreske ever been published as a song?

J. L. F.

Gettysburg, Pa., June 20, 1924.

There are two settings as a song, which we know of, "Christina's Lament" and "April Moods."

???

A Song Wanted

Question Box Editor:

Have any of your readers a copy of a song entitled "The Last Man" for bass voice by Calcott, published about

fifty years ago, and if so, would they be willing to part with it?

W. A. T.

May's Landing, N. J., June 21, 1924.

Any readers of the Question Box who can comply with our correspondent's request may do so through the Question Box Editor.

???

About "Fidelio"

QUESTION BOX EDITOR:

Will you please explain to me about Beethoven's "Fidelio"? If the opera is so named, why are its overtures called "Leonore" and why are there three overtures?

G. N.

Fall River, Mass., June 22, 1923.

Beethoven wished the opera to be called "Leonore" but it was never produced under that name. Beethoven tinkered over the work and the various overtures were written for the different "premières." That known as "Leonore, No. 2" was played at the Vienna première, Nov. 20, 1805. The opera had two performances the following year in an abbreviated form, with the overture, "Leonore No. 3." "Leonora No. 1," was composed for the Prague première which was to have taken place in 1806, but the performance did not come off and the

Stieff

THE distinctive charm
and decided individuality of

THE
Stieff
PIANO

is to the purchaser an
asset of definite value.

Catalogue furnished on request

CHAS. M. STIEFF
Inc.

STIEFF HALL
BALTIMORE, MD.



overture remained in manuscript and unknown until after the composer's death. The overture known as the "Overture to Fidelio" was composed for another version of the opera given in 1814.

???

Melodramas

Question Box Editor:

Please publish a list of melodramas. I mean music to be played while a poem is recited or read.

D. M. H.

St. Paul, Minn., June 20, 1924.

"Enoch Arden," Strauss; "The White Ship," Ows; "The Dream of Eugene Aram," Mackenzie. There is also a setting to Bulwer Lytton's "The Portrait" but we do not know the composer's name.

The Biwa

Question Box Editor:

Will you describe the Japanese biwa? Lincoln, Neb., June 19, 1924.

V.

It is something like a lute or mandolin, it has four strings and is played with a plectrum.

???

Partita and Suite

Question Box Editor:

Are a partita and a suite identical. If not, what is the difference?

S. M.

Knoxville, Tenn., June 21, 1924.

Practically, in classical music they are identical, as they both mean a set of dances for instrumental performance. Modern suites are not necessarily composed of dances.

Contemporary American Musicians

No. 333

Elsie Baker

ELSIE BAKER, oratorio and concert contralto, was born in Philadelphia and received her general education in the



Photo White
Elsie Baker

grade and high schools in her native city. She played the piano by ear and also sang when only six years old, and when eleven, began singing lessons with Professor Kramer, with whom she remained until she was fourteen, when she went under the tuition of Winchester Barton, singing in the church choir conducted by him to pay for

her lessons. On the death of Mr. Barton two years later, Miss Baker began studying with William Wallace Gilchrist, conductor of the Mendelssohn Club, and later had lessons with Henry Gordon Thunder. She held the solo position in the First Presbyterian Church in Germantown when only seventeen, and later was engaged by the Bethlehem Presbyterian Church for a similar position which she retained for seven years. She also went to New York for weekly lessons with David Bispham. In 1912, Miss Baker moved to New York, placing herself under the tuition of Oscar Saenger, with whom she has remained ever since. She made her professional debut with the Philadelphia Choral Society in "Messiah" and also was heard with the same chorus in "Redemption" and "Elijah." She toured in concert with the Oratorio Artists Quartet and also at the head of her own concert company, and also with the St. Paul Symphony for seven weeks under Walter Henry Rothwell. Miss Baker has been soloist at the music festivals at Fitchburg, Mass., Keene, N. H., Harrisburg, Pa., and Pittsburg, Kan., as well as appearing in recital throughout the United States and with choral organizations in various parts of the country. During the past winter she appeared in "Faust" with the National Opera Company in Washington, D. C., and also toured in joint recital with Grover Tilden Davis, composer-pianist, featuring his songs.

ALABAMA COLLEGE LAUNCHES CAMPAIGN

Women's School in Montevallo, Active in Music,
Seeks \$1,000,000 Fund

By Nettie H. Owen

MONTEVALLO, ALA., June 21.—A \$1,000,000 campaign has been launched to raise funds for dormitories, other needed buildings and equipment for Alabama College for Women, which has an active school of music under the direction of Frank E. Marsh, Jr. The College has at the present time, an enrollment of 657 students, and it is believed that fully 900 will be enrolled next term, provided additional equipment can be secured in time to take care of the increasing demand for admission.

Alabama College was the first higher educational institution in the State to establish a training course for music supervisors in the public schools. May Andrus, a graduate of the Yale School of Music, has charge of the public school music department. A keen interest in its work has been aroused throughout Alabama. The number of supervisors of music in the public schools is constantly being increased, and the people of the South have awakened to the fact that music is a very important subject in the curriculum.

The various groups of women's clubs and music clubs have given encouragement and support to the efforts of Miss Andrus to create a wider interest in public school music. The fourth district of the State Federation of Women's Clubs generously gave a scholarship fund, which will defray all the expenses of a student taking the course for music supervision in public schools at Alabama College. This is a four-year course, at the end of which the degree of bachelor of music is conferred. Students who are candidates for the bachelor of arts or bachelor of science degree may also have full credit in music as a minor subject.

The school of music has a fine orchestra, glee club, and chorus. A series of concerts and lectures is given under the auspices of the College each year, and in addition many programs are given by the students and faculty in the music department.

Walker Chamberlin Gives Musicale

CAMBRIDGE, MASS., June 21.—A musicale was given in the Riverbank Court Hotel, Sunday evening, June 8, Walker Chamberlin, baritone, presenting a well-balanced program, which immensely pleased a large audience. Mr. Chamberlin was assisted by Robert H. Brunton, violinist, and Edith Brunton, accompanist, and was also heard in several numbers with the Victoria Quartet, the other members of which are Marian H. Kennedy, soprano; Olga Mansfield, contralto, and Henry W. Boutilier, tenor.

W. J. PARKER.

Milwaukee Considers Project for Opera

(Continued from page 5)

Mr. Burton has given many of the lighter operas with local talent at the Pabst Theater, and has long had in mind an outdoor operatic association. He will now proceed to prepare several operas, as he says there is a large amount of talent available. These performances will be planned for the spring of 1925, when the park season will open.

The park board has not taken action as yet in officially adopting the plan. It is hoped, however, that if the various units indicate a keen interest on the part of the public, something will be done. Either Washington Park or Lake Park is the most likely location of the project.

This season of park music will open on June 28, and will include band concerts in the various parks nightly and on Saturday afternoons.

A Czechoslovak band, which is now touring America, gave a series of enjoyable concerts in various halls, presenting its principal program in St. John's Cathedral. Josef Pavelka, leader, conducted music by Smetana, Dvorak and other Bohemian composers. National dances in costume and folk-songs were an interesting part of the concert.

Attesting the great interest in band music throughout Wisconsin, the Northwestern Band Association, an old institution, has been revived. The first meeting since 1917 will be held in Hartford late in July. The preliminary meeting was called by Byron Barwig of Chicago, and he was again elected president. Other officers are H. G. Diekelman, Horicon, vice-president; F. R. Clausen, Hartford, secretary, and F. C. Rehfeld, Horicon, treasurer. Delegations and bands will come to the annual contest from Mayville, Beaver Dam, Campbellsport and many towns in the eastern part of Wisconsin.

C. O. SKINROOD.

Herbert Memorial Program Given in Baltimore Parks

BALTIMORE, June 21.—In memory of Victor Herbert a memorial concert, consisting entirely of works by the late composer, was given last week by the Park Band under the leadership of Gustav Klemm. The program was first given in Druid Hill Park and met with such success that it was repeated four times in the other parks of the city. Mr. Klemm, who was a protégé of Mr. Herbert, conducted with the baton used by Herbert at the world-premiere of his opera "Natoma" in Philadelphia in 1911. One of the prominent numbers on the program, the "March of the Toys" from "Babes in Toyland" was of additional interest in that it was composed in this city while Mr. Herbert was conducting a series of summer pop concerts of the Pittsburgh Symphony, of which he was leader at that time.

Pupils of Rosa Ella Cunningham Heard

LEXINGTON, MASS., June 21.—Rosa Ella Cunningham's piano pupils were heard in recital at the Unitarian Vestry here last night by an attentive audience. The following students participated: Paul Stevens, Persis Hathaway, Betty Glynn, Mary Nichols, Jack McCullough, George Dean, Anne Hathaway, Mildred Terhune, Ianthe Young, Evelyn Johnson, Ruth Glynn, George Milne, Katherine Moran, Evelyn Coolidge, Howard Sawyer, Margaret Dean, May Johnson, Eleanor Maguire, Ethel Dion, Elizabeth Nelson.

W. J. PARKER.

Homestead Club Gives Harriet Ware Program

HOMESTEAD, FLA., June 21.—The Répertoire Club gave a Harriet Ware program at its June meeting, with Mrs. J. A. Soper as guest of honor. Mrs. Soper lived next door to the Ware family for many years and related interesting facts in the childhood of the composer. She also gave a synopsis of the opera, "Undine," and read a letter from Miss Ware's mother, written especially for

this occasion, in which was inclosed an article by May Stanley, which appeared in MUSICAL AMERICA some years ago. Other numbers on the program were "A Song of the Sea" played by Mrs. R. H. Fitzpatrick, "Mammy's Song," sung by Mrs. T. Brewer, and a March by Wallace Johnson, played by Mary Elizabeth Krome.

A. M. FITZPATRICK.

PARIS CLASSES EXTENDED

David Mannes Pupils Attend Lessons
Given by Cortot

PARIS, June 15.—Although the course in interpretation which Alfred Cortot gave during May, in which pianists from the David Mannes Music School participated, ended officially on May 28, Mr. Cortot held two more sessions on June 2 and 4 in the Ecole Normale de Musique. Seventy-five players attended. This extension was necessitated by the unusually large class this year, due to the fact that Mr. Cortot did not give his course here a year ago.

At the supplementary classes, several works were played again by students who had not received personal criticism. These repetitions included works by Liszt, Brahms, Mendelssohn and Fauré. Compositions by Debussy, Albeniz, Fauré and Scriabin, which had been omitted in May, were given at the extra classes to complete the list of nearly 100 compositions covering a program of Nineteenth Century masterpieces.

In disbanding the class, Mr. Cortot spoke highly of the work done. He considered the student body this year the finest he ever taught. An interested visitor at the final class was Josef Hofmann, who had reappeared as a pianist here a few days previously, after an absence of many years.

During June Mr. Cortot will hold special classes for the American group who came with Mlle. Bert, his representative in the Mannes School. These classes will also include students from Chicago and Boston. Colonel Scott, donor of scholarships with which five pianists of the Mannes School came to Paris, arrived late in the month, as did Mr. and Mrs. Mannes, directors. The New York students also greeted Rosario Scalero, teacher of theory, upon his arrival early in June en route to a summer vacation in Italy. The New York pianists heard five recitals by Mr. Cortot, Jacques Thibaud and Pablo Casals, the programs of which included sonatas as well as trios.

Howard Gilbert has been engaged as tenor soloist in the Marble Collegiate Church, Fifth Avenue and Twenty-ninth Street, New York, for July and August.

Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkowska and
Georges Baklanoff
Address Secretary, Adolph Witschard
132 West 74th Street, New York City
Telephone: Endicott 0180

KANSAS CITY

"LITTLE SYMPHONY"

N. DE RUBERTIS, Conductor
CHARLES F. HORNER, Manager

3000 Troost Ave., Kansas City, Mo.

Celebrated

Piano Virtuoso

Summer address,

Wagner Platz 6,

Berlin-Friedenau,

Germany.

Re-opens New York

Studio, Oct. 5th.

19 West 85th St.

Tel. Schuyler 9923

ALBERTO

JONÁS

Frederick Gunster
TENOR

Management: R. E. Johnston
1451 Broadway, New York City

"She gave each selection a distinctive, dramatic, significance."
—N. Y. American.

Management

Art Direction Georgette Leblanc, Inc.
Flak Building, 250 West 57th Street, N. Y.
Louise Davidson, Manager



© Michlin

LAURI-VOLPI

METROPOLITAN OPERA CO.

Available for concerts and recitals

Management: International Lyric Bureau
Suite 702, 1452 Broadway, New York
Phone: Bryant 2836

FLORA

GREENFIELD

SOPRANO

Management ERNEST HENKEL, 1451 Broadway, New York
Telephone—Bryant 3352 Knabe Piano

FRANCES NEWSOM

SOPRANO
CONCERTS—ORATORIOS
Recital and Children's Programs in Costume
Season 1924-25
Management of Frances Newsom, 228 E. 61st St.,
New York. Phone Regent 3244.

ELSA MURRAY-AYNSLEY

SOPRANO
CONCERT—OPERA—RECITAL
Exclusive Management:
INTERNATIONAL LYRIC BUREAU
1452 Broadway, New York

ELSIE BAKER

CONTRALTO
CONCERTS—ORATORIOS—RECITALS
Management: Ernest Briggs, Inc.
116 West 39th St., New York, N. Y.

EMILY MILLER

COACH AND ACCOMPANIST
New York Studio, 2331 Broadway, Studio 6
Tel. Endicott 1545
Address Communications to Residence Studio:
903 Willeghby Avenue, Brooklyn, N. Y.
Tel. Jefferson 5410

FELIX HUGHES

Teacher of ALLAN McQUHAE, Tenor
Studios: 50 Central Park West, New York City
Phone: Columbus 0998

GERTRUDE ROSS

2273 Holly Dr., Hollywood, Cal.

New Songs for Programs
and Teaching: "Work,"
"Sakura Blossom," Spanish-California
"Song of Spring" (new)
Folk Songs

SPECIAL
MASTER
CLASSES
IN VOICE
TECHNIQUE

W. HENRI ZAY

with a VERITABLE MASTER IDEA behind
them. See "The Practical Psychology of
Voice," pub. G. Schirmer, which is a Complete
Vocal Method.

Mrs. C. DYAS STANDISH

Teacher of Many Noted Artists
Concert and Opera Repertoire
211 West 79th Street, New York
Endicott 8306



BEATRICE

MARTIN
SOPRANO

Cooperative Home for Music Teachers Is Project Planned by James Massell

THE establishment of a teachers' cooperative home in New York is dreamed of by James Massell, who hopes his colleagues in the teaching profession will help him to make the dream come true. It is a large home that Mr. Massell has in mind, a home on a grand scale, a home more nearly resembling a small self-contained city than an apartment house or hotel; but he is confident the plan is not too big or complicated to be carried into effect.

"Not many teachers in New York own their homes," Mr. Massell says, "and the burden of rent for house and studio grows yearly heavier. What provision are many teachers making for the time when they can no longer teach? How are they to meet the demands made upon their resources by increasing rentals? If my plan is realized, these problems will be solved and the teacher may secure a permanent home in which he can always live in comfort."

Cooperation is the foundation upon which Mr. Massell hopes to see this home built. It must be very large, containing living apartments of varying sizes, studios, a small hall for intimate recitals, an auditorium for concerts of a larger order, a gymnasium, café or cafeteria, library, smoking and lounging rooms, etc. Accommodation could be secured either by buying a life interest in the institution or by the usual rental system. Only music teachers would be allowed to take advantage of the enterprise, and a teacher who might wish to sell his share would not be permitted to go outside the teaching profession in looking for a purchaser.

Chance for Social Activities

"Such a home," says Mr. Massell, "should be made a center for teachers from all over America. Visitors from other cities could stay there and use it as a meeting place, and ample provision would be made for social activities. Under existing conditions, teachers have little opportunity for social intercourse. In the home, they could play basketball, billiards and other games, they would have the advantage of a gymnasium and could give parties and dances in the small hall. Suppers for these social functions could be arranged through the dining-room, or café. Everything they needed would be at hand."

The gymnasium, Mr. Massell states, could be placed at the disposal of students, who often need gymnastic exer-



Apeda, N. Y.

James Massell, Teacher of Singing

cises for the development of their physique. Teachers, also, would find in the gymnasium opportunities for physical diversion that would be both pleasant and healthful.

"The location, of course," says Mr. Massell, "must be central."

Discussing the purely financial side of the venture, Mr. Massell says:

"I am confident funds can be raised if teachers will all get together. The revenue from rentals should be considerable, and if the home is kept on a cooperative basis there should be no difficulty in arranging the necessary investments. I am writing to all the teachers I know, and to others whose addresses I have been able to obtain; but I cannot reach all my confrères by this direct method. I hope, therefore, that all who hear of this idea will communicate with me in my studio in the Metropolitan Opera House in order that we may arrange preliminary meetings and form committees for the furtherance of my plan."

PHILIP KING.

Healy Arranges American-Australian Tour for Roman Choir

SAN FRANCISCO, CAL., June 19.—Frank Healy, who presented the Sistine Chapel Choir in its American tour last year, is arranging a series of concerts of classical sacred music for a small choir which he will present in an American-Australian tour beginning in October. The members of the group, twelve in all, will be drawn from the Sistine and other Roman choirs.

Boise Academy Presents Singer

BOISE, IDAHO, June 21.—Saint Teresa's Academy presented Ruth Treweek, soprano, in an interesting recital recently, assisted by other students of the Academy. Miss Treweek, who was accompanied at the piano by Mary Curran, disclosed a voice of fine quality,

which she used with assurance, in arias by Handel, Puccini, Thomas, Mendelssohn and Haydn. Those assisting her were Gertrude Fairchild, Frances Smith, Shirley Elver, Mary Marmon and Charity Fairchild. Another program that was well received was known as "Madonna Evening," on which occasion students from the various departments in the school of fine arts were heard.

Beidleman to Head Tacoma School

TACOMA, WASH., June 21.—Fred Beidleman, for the past three years assistant professor of music and director of musical organizations at the University of North Dakota, has been appointed professor of music and director of the conservatory at the College of Puget Sound, here. Prof. Beidleman is a graduate of the music department of Columbia University and was formerly head of the violin department at the University of Illinois. In addition to his academic work in Tacoma, he will be organist of the First Congregational Church and director of the Saint Cecilia Club Women's Chorus.

PALO ALTO SINGERS HEARD

University Students Present Program—Children Give Operetta

PALO ALTO, CAL., June 14.—Three Stanford University seniors, Winifred Estabrook, soprano; Elizabeth Peirce, violinist, and Richard Malaby, pianist, gave an interesting concert in the University Assembly Hall, on May 27. A popular, but worthwhile program, uniformly well-given, delighted a large and discriminating audience. This was the final concert of the quarter, given under the auspices of the Committee on Public Exercises.

Louis Gordon, tenor, and Verne Kelsey and Marjorie McDonald, pianists, gave a concert in the Community House recently. A fair-sized audience enjoyed the program and gave the artists sustained applause.

An operetta, "Cinderella in Flowerland," was given on the evening of May 29, in the Los Altos School by the children of all the grades. The production, coached by Natalie Marcum, was enjoyed by a large audience.

CHESTER WING BARKER

Two May Festival Appearances of SYLVIA LENT

American Girl Violinist

ANN ARBOR, MICH.

With Chicago Orchestra, Frederick Stock, conducting



"Sylvia Lent, very youthful in appearance but with a breadth to her playing that belies her years, was quite the feature of the program. She was heard in the Bruch concerto, with its ingratiating adagio, and her performance disclosed a technical mastery of a high order. Her bowing is clean, her intonation accurate, her tone one of lovely quality, and the girl has fire and temperament

that make her interpretations of unusual interest."—*Detroit Free Press.*

MOUNT VERNON, IOWA

In Recital

"Slim and graceful and rather aloof and impersonal in manner, Miss Lent played with vigor and warmth. She has a wonderfully beautiful tone, full and appealing yet not sentimentalized, and a technique that is equal to any difficulty. Her playing has an intellectual grasp, a poise, distinction and maturity that are remarkable, especially in one so young. *We prophecy a brilliant career for Sylvia Lent.*"—*Hawk-Eye and Herald, Mount Vernon, Iowa.*

Management: LOUDON CHARLTON, Carnegie Hall, New York

HEMPEL

Assisted by
Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel
185 Madison Avenue New York
Steinway Place

RAFAELO DIAZ

Tenor

Metropolitan Opera Company

MGT. DANIEL J. MAYER

AEOLIAN HALL N.Y. CITY



DAVID

SAPERTON

SOLE ASSISTANT TO

JOSEF HOFMANN

AT THE

Curtis Institute of Music, Philadelphia, Pa.

For Private Piano Instruction with DAVID SAPERTON

Address Secretary V. SAXE, 515 Cathedral Parkway, New York City

Telephone—Cathedral 8745

Newman Flower's "Handel" Is Valuable Addition to Literature on the Master

[Continued from page 3]

and played something that reflected his mood. Even then could the softened notes of the instrument make her understand exactly the meaning of his fame? But if he could have transported her on some magic carpet to a night of 'Rinaldo' or 'Amadigi'—if he could have perched her somewhere where she could see and hear all and not be seen—the King and his ladies, society in its soft melting colors under the yellow lights, the hustle, the talk, the excitement, the transcendent music, the voices rising wondrous in their melody as if the stars might hear—then, and only then, could he have made her understand what this art, for which he had wandered far, had meant to him. She was never to learn these things. Only sight, only actual sounds could teach her. His words, his strumming on a weak instrument, could do naught but mystify her the more.

Bach Walks from Leipzig

It was on the occasion of this visit that Bach heard that Handel was in Halle and he walked from Leipzig to meet him. By a strange chance, Handel had left for England the day before Bach arrived, and so one is left to wonder with Mr. Flower what would have happened had the two masters met. "Imagine the greatness of spirit that would make a man who must have known that he had a vast talent, however diligently he underestimated it, walk all these miles to meet a rival." If they had met, Handel, who was "familiar with the pomp of life," and Bach, "whose greatness was supernal because it was so simple!" Would they have jarred?

The author answers his own question. Handel's music is based on simplicity. Bach's also. "They would have had a meal together probably, have talked in language that the keller would have imagined the maddest jargon, and it would have been the greatest dinner ever remembered by either of them."

Rival Queens of Song

There is so much that is good in this book of Mr. Flower's that one would like to go on quoting. So much of the pageant of old London is reproduced in these pages. Cuzzoni arrives to join Handel's company. She has the regality of a queen, for all that she is squat and plain and dresses very badly. She has a vicious temper and a voice that is divine. Next, Faustina Bordoni, witty, brilliant, generous, the exact opposite of Cuzzoni in personality but her equal in voice. A pretty pair to set London a-squabbling, but what happened is history, spiritedly retold by Mr. Flower.

Then there is Mrs. Cibber, who sang in the first performance of "Messiah" (it is "Messiah" and not "The Messiah") in Dublin. Susanna Arne was loudly berated by Handel when she appeared in a pirated version of his "Acis and Galatea" put on by her father, a Covent Garden furniture maker and also the parent of Dr. Arne, the composer. But Susanna, married to the worthless Theophilus Cibber, was to become one of Handel's few friends, when, later in life, he withdrew from society. Then he would often call upon her, and probably Quinn, the actor, would be there, "Jimmy Quinn, that quaint disgruntled Irishman, who would fight a duel with anybody, and sit with hands crossed in reverence at a Handel first night." It was the unlucky Quinn who refused an offer to "create" Macheath in "The Beggar's Opera," who fought a duel over Lavinia Fenton, the first Polly.

Storm Over "Messiah"

It is as the composer of "Messiah" that Handel is universally revered today, and the chapters of Mr. Flower's book which deal with the ventures in oratorio are of great interest. It was in 1741 that the master secured the book of "Messiah," and the whole of the music was set upon paper in twenty-four days. Considering the immensity of the work, Mr. Flower observes that this will remain, perhaps forever, the greatest feat in the whole history of musical composition. The work was finished on Sept. 14, 1741, and Handel took it with him to Dublin, whither he went by invitation to conduct a series of his works. "Messiah" was first performed in April, 1742, in the Music Hall built by William Neal, a publisher, in Fishamble Street. It was given in England nearly a year later, but London, which thronged to the Crystal Palace last summer to hear the work sung by an immense choir, would have none of it in 1743.

In the light of time's verdict, it is strange to read of the storm which rolled on for years about performing such a work in a playhouse. "The clergy called the oratorio sacrilege and Handel a heretic. All leaders of religious thought were at one in their efforts to shut the theater. There was nothing about 'Messiah' that appealed to the age. It was outside the rut of eighteenth-century musical comprehension. No one really understood it. No one wanted to understand it. Yet an expert recently calculated that if the lowest royalty paid on a musical work had been paid on 'Messiah' since it was first sung in London, over two million pounds would have been paid for performances in Britain alone on an oratorio which London at that time despised."

Yet with "Messiah" came the turning of the tide. Money came to Handel. He paid off his debts, made peace with his associates, and, in the years of his darkness, London became accustomed to the "blind figure sitting beside the organ at the later revivals of his oratorios." Handel loved his London, and London returned him his affection before it was too late. Then one day the familiar figure passed. In the issue of the *Whitehall Evening Post*, April 14, 1759, appeared the following brief announcement: "This morning, a little before eight o'clock, died the deservedly celebrated George Frederick Handell Esq." Mr. Flower's book is very admirably produced. It is finely printed and beautifully illustrated with clear reproductions of old pictures in color and black and white. It is a work which every admirer of Handel should hasten to acquire.

P. CHARLES RODDA.

Paul Shirley to Spend His Summer Vacation in Former Home in Europe



Paul Shirley, Viola d'Amore Virtuoso

BOSTON, June 22.—Paul Shirley, viola d'amore virtuoso of the Boston Symphony, will leave shortly with Mrs. Shirley and their two boys, for Europe, to spend the summer with Mr. Shirley's aged mother. His last appearances before sailing were scheduled for June 20, when he was soloist with the Boston Symphony Players, and on June 22, when he was to play and also make an address in Hyde Park.

Mr. Shirley has won an enviable reputation since he came to this country from the Wagner Festivals in Bayreuth, twelve years ago. Besides his appearances with the Symphony, he has been heard in more than 700 church concerts with prominent Boston musicians. In appreciation of his work, he was recently presented with a handsome Tourte bow. He has also appeared in many lecture-recitals. His "Study of the Viola d'Amore" has met with unusual favor and his "Right Hand Culture" will soon appear in its fifth edition and will also be published in Europe.

Emma Roberts Gives Musicale in Brookline, Mass.

BOSTON, June 20.—Emma Roberts, contralto, gave a supper party and concert at her home in Brookline, Mass., on the evening of June 1, to about fifty invited guests. The program was given by Heinrich Gebhard, pianist; Carmine Fabrizio, violinist, and Miss Roberts, who sang delightfully, songs by Beethoven, Wolf, Tchaikovsky and Brahms. Mr. Gebhard and Mr. Fabrizio were joined in a trio, by Mr. Amendila, 'cellist, who also accompanied Miss Roberts in some Beethoven Scotch songs. Among the guests were Helene Tardivel, pianist; Charles Repper, composer, and Wendell Luce, Miss Roberts' manager.

W. J. PARKER.

Easton Acclaims Singers in "Rigoletto"

EASTON, PA., June 21.—The State Opera Company presented "Rigoletto" to an appreciative audience on the evening of June 11, Emily Day, coloratura soprano, won great applause by the clarity, sweetness and range of her voice. She was ably supported by Ernest Davis, tenor; Alfredo Zagaroli, baritone; and a competent company of assisting artists.

MARGARET H. CLYDE.

VETERAN MUSICIAN QUILTS ACTIVE WORK AS TEACHER

Samuel W. Cole Made Supervisor Emeritus at New England Conservatory —Resigns Brookline Post

BOSTON, June 21.—Retirement of Samuel W. Cole from active supervision of the public school music course at the New England Conservatory of Music, and his appointment as supervisor emeritus have been announced. Mr. Cole is at the same time retiring from the position of director of music in the Brookline schools, as noticed on the program of the June music festival and exhibitions in the Brookline high school auditorium on June 11, when the program was in the nature of a public tribute to the well-loved educator. Mr. Cole has been supervisor of music in Brookline since 1884.

Thousands of Conservatory alumni in every part of the world will learn with pleasure that Mr. Cole, though giving up the more arduous work of his supervisorships, will continue as an active member of the Conservatory faculty, teaching solfeggio and giving freely of his advice in the conduct of the course that prepares young men and young women for teaching public school music.

Direction of the department will be in the hands of Francis M. Findlay, '15, who has been notably successful as supervisor of music in several Massachusetts towns and as assistant supervisor in the Boston school. For the last two years he has given at the Conservatory important courses in student orchestra conducting. Mr. Findlay will be assisted by Edith H. Snow, who for several years has been associated with Mr. Cole, both in the department and in his work at Brookline.

W. J. PARKER.

STRING QUARTET IN DEBUT

Atlantic City Ensemble Makes Fine Impression in First Concert

ATLANTIC CITY, N. J., June 21.—The first appearance of the Mozart String Quartet in the auditorium of the new high school on June 4, was hailed as an important local musical event. The ensemble has been organized to stimulate a love for the highest type of music. Grieg's G Minor Quartet was the outstanding number of the program. The personnel of the ensemble is composed of Boris Koutzen, Julian Brodesky, violins; Roger Britt, viola, and Bernard Parronchi, 'cello. The quartet is under the direction of Vincent E. Speciale.

The recent high school festival included a successful performance of "The Highwayman," a cantata for tenor and soprano and mixed chorus, which was composed of members of the glee club, under the direction of Kenneth G. Kelly. The soloists were Helen Buchan Hitner and Howard Clemons.

VINCENT E. SPECIALE.

Conal O'C. Quirke Teacher of Voice

54 West 82nd Street, New York
Phone 5880 Schuyler

PROF. M. V. DURMASHKIN OPERATIC TENOR

Teacher of the Italian Method of Voice Culture, Coaching in All Operas and Song Recital, Solfeggio, Theory and Practical Training
Studio
3810 Broadway, Corner 159th St., New York
Telephone Wadsworth 7810

LESCHETIZKY

Master school for pianists and piano students
In the musical centre of —PARIS— For terms apply to
MME. MARIE GABRIELLE LESCHETIZKY
7 Rue Chaptal, Paris (France)

SAMAROFF

"This week has been most favorable to local concert-goers. Sigrid Onegin, the singer, and Olga Samaroff, the pianist, each inimitable in her line, have given recitals, and what may be said of one applies to both—They are incomparable."—Baltimore Sun, Jan. 12, 1924.

Season 1924-1925 Now Booking

Concert Management Arthur Judson

Fisk Bldg., NEW YORK
STEINWAY PIANO

Pennsylvania Bldg., PHILADELPHIA
VICTOR RED SEAL RECORDS



INGA ÖRNER SOPRANO

In America Season 1924-25—now booking
Management: The Machold Agency, 603 Chestnut Street, Philadelphia, Pa.

SEYMOUR BULKLEY

VOICE (Summer Classes)
Pupil of and recommended by SBRIGLIA, the great Italian master of DE RESZKE, PLANCON, NORDICA, etc.
101 W. 72nd St., New York
Endicott 3929

CHAMLEE

TENOR
METROPOLITAN OPERA COMPANY
Management Wolfsohn Musical Bureau
Fisk Building, 57th St. and Broadway, N. Y.
Brunswick Records

ELISABETH

RETHBERG

SOPRANO

METROPOLITAN OPERA CO.

Concerts, Oratorios, Recitals

Address

METROPOLITAN OPERA CO.

New York City

BRUNSWICK RECORDS HARMON PIANO

Gabriel Fenyves Will Head Piano Department in Minneapolis School



Gabriel Fenyves, Hungarian Pianist

MINNEAPOLIS, June 23.—A new member of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art is Gabriel Fenyves, who will head the piano department. Mr. Fenyves has played with success in London, Vienna, Amsterdam, Budapest, Prague and Bucharest, where his personality, fine touch, technic and interpretations brought him enthusiastic receptions.

Mr. Fenyves was born in Hungary. He made his debut when he was twelve years old playing Liszt's Hungarian Rhapsody, No. 2. After studying composition and piano at the Royal Academy of Music in

Budapest, he entered the master class of Professor Thoman, a pupil of Liszt and teacher of Ernst Von Dohnanyi and Bela Bartok. After completing his studies, Mr. Fenyves appeared with success in Austria, Rumania, Czecho-Slovakia and Yugoslavia. There followed a concert tour of Holland, with engagements in Amsterdam at the Concertgebouw. In London he gave a recital in Wigmore Hall and was engaged to give an all-Chopin program in Aeolian Hall. Mr. Fenyves was also entertained socially in London, the Hungarian Ambassador giving a reception in his honor. Mr. Fenyves has gained renown as a teacher as well. He is master of modern pianoforte ideas and an exponent of the weight and relaxation technic.

He will make his American debut in Aeolian Hall, New York, and will be heard in Chicago and on a Pacific Coast tour.

Varied Concert Programs Are Given in Hanover, Pa.

HANOVER, PA., June 23.—A large audience greeted Estelle Gray-Lhevinne, violinist, when she appeared in a concert in the Hanover Opera House under the auspices of the Kiwanis Club recently. Her explanatory remarks gave added interest to the program. Another interesting program was that given by Grace Sage, of the Prowell Dramatic School, Boston, who was assisted by Walter Schultz and E. E. Schroeder, violinist and bass. A final music memory contest was held in the High School under Henrietta D. Miller, supervisor of music. Forty pupils participated, and the results were highly creditable.

Lambert Murphy, tenor, was a soloist at the annual May Festival of the Choral Club, Canandaigua, N. Y. Besides appearing at the afternoon concert, Mr. Murphy sang in performances of Elgar's "Saga of King Olaf," and Mendelssohn's "Walpurgis Nacht."

Rhys Morgan, Welsh tenor, will open his fall concert season with an appearance in Carnegie Hall on Oct. 13.

LONG BEACH GLEE CLUBS HEARD IN "ROSE MAIDEN"

Alex Cherniavsky Is Soloist with Women's Organization—May Festival Event by Chorus

LONG BEACH, CAL., June 21.—The combined glee clubs of the Polytechnic High School, numbering over 100 voices, assisted by the high school orchestra of thirty players, presented "The Rose Maiden," by Cowen, on May 23 under the baton of Charlot Louise Brecht of the music department of the school. The orchestra was led by George C. Moore, with Sara Pepple at the piano, both members of the music department faculty. The assisting soloists were Ruth Burdick Williams, soprano; Ruth Foster, contralto; Otto Ploetz, tenor, and Frederick W. Setzer, baritone. The work of the chorus was excellent, the support of the orchestra adequate and the soloists creditable.

In the final program of the year given by the Woman's Music Study Club, the soloist was Alex Cherniavsky, pianist, who is well-known for his work as accompanist with the Cherniavsky Trio. Works by Scriabin, Godowsky and Verdi-Liszt were finely presented by the artist. An octet, composed of Mesdames Green, Brown, Good, Ellsworth, Riedling, Tinch, W. F. Moore and H. J. Moore, sang "The End of a Perfect Year," with words adapted by Alice Maynard

Griggs to the music of Carrie Jacobs Bond. Mary E. R. Foreman was the accompanist.

In its last concert of the season the Choral-Oratorio Society, Clarence E. Krinbill, leader, gave a May Festival Concert on May 27. The soloists were Lillian Bowles, soprano; Harold Salisbury, baritone; Ruth Bennett, soprano; Eunice Edwards, contralto, and Margaret MacRae, pianist.

William Conrad Mills presented his pupils, Ruth Bennett, lyric soprano; Thelma Baxter Shadle, contralto, and Laurence Harris, baritone, in recital. The singers exhibited good musicianship and the voices were all of satisfying quality. The assisting artist was Norma Kalk, dancer. Mrs. Lutie S. McWhorter was the accompanist.

The Fitzgerald Music Company presented the Branson DeCou Dream Picture at the Virginia Hotel, with the Ampico piano. Soloists were Mary Ellen Good, soprano, and Mrs. Eugene E. Tinch, contralto, pupils of L. D. Frey. Eva Anderson, violinist, was also heard.

A trio composed of Christiaan Timmner, violinist; Annie Timmner, 'cellist, and Carrie Preston Ritmeister, pianist, from the Timmner String Conservatory, gave a fine program in Fitzgerald Recital Hall on June 4.

ALICE MAYNARD GRIGGS.

LOVETTE

Pianist and Teacher

A Master of Modern Pianoforte Principles

What Rudolph Breithaupt, the celebrated Berlin teacher, said of Lovette:

"I had studied for years and never heard a sensible solution for piano movements or a rational system until I studied with him."

Summer Session Now

WASHINGTON, 1728 N Street, N. W.
Write, "The Secretary"

NEW YORK, Carnegie Hall
c/o Mrs. C. Babcock

N.Y. COLLEGE of MUSIC

(Incorporated 1878) 114-116 EAST 85th ST., NEW YORK

CARL HEIN
AUGUST FRAEMCKE } Directors
RUBIN GOLDMARK, Composition

HANS LETZ, Violin, and 40 other artist instructors

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management Haensel & Jones
Aeolian Hall, New York

MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—

Drama—Lectures

310 Riverside Drive

Phone—3860 Academy

New York City

CESAR THOMSON

"THE WORLD'S GREATEST EXPONENT OF THE VIOLIN AS TEACHER, COMPOSER, AND ARTIST," WILL TEACH AT THE
ITHACA CONSERVATORY OF MUSIC, Beginning September 25th

Free Scholarship including Board, Room and Tuition awarded through competition.

Thomson Medal awarded through competition at close of season.

Harold Hess assistant to Thomson will prepare students for the master's classes during summer months.

Address ITHACA CONSERVATORY OF MUSIC, 16 De Witt Park, Ithaca, N. Y.



DOHNÁNYI

A GREAT MASTER OF MUSICAL ART
PIANIST · COMPOSER · AND · CONDUCTOR

Chickering
Established 1823
EXCLUSIVELY

"The marvelous effects, purity of tone, and lightness of action obtained expresses my conviction that the Chickering is one of the finest instruments I have ever come in contact with."

—ERNO DOHNÁNYI

AMPICO RECORDINGS

© Underwood & Underwood



Speech the True Ally of Tone

Clear Enunciation Possible to Singer Who Understands Correct, Normal Voice Emission, Which Is the Basis of Artistic Expression—Placement and Breathing Methods Disturb Vocal Apparatus and Hamper Clean-Cut Diction

By Adelaide Gescheldt

THE separate study of diction, as an aid to clear enunciation in singing, is only a minor part of a singer's education unless associated with correct and normal emission of pure tone. The majority of singers, in interpreting their songs, with the use of the English language, for example, rarely make their texts clear, although they may be most conscientious in their endeavor.

The reason for this lack of clear enunciation is a mystery to the layman, who, when listening to a singer, enjoys following the words of the poem or the story of the work. Words and purity of tone should be the first requirements of the singer by the critics and audience.

Let it be clearly understood, that in the matter of clean enunciation, the tone quality of voice properly trained, need never be sacrificed. Good diction may be in evidence sometimes with a nasal production on the operatic and concert stage, with perhaps a little less concentration in sound than the nasal production generally used by the vaudeville singer. Words with this kind of voice production can be enunciated perfectly distinctly, but at a sacrifice of vital elements of quality that exist in the pure tone. The latter is easily acquired if the voice is properly developed, and can be used together with clean-cut diction as naturally as when employed in speech. This, it must be admitted, is a rare combination.

Voice, first and foremost, must be allowed to function and not be placed, as is generally understood and taught, if distinct enunciation is to result.

How far would the singer get in the lesser musical engagements, such as musical comedy, vaudeville and the like, if the words were not clean-cut and given forth clearly. No act would be accepted by any manager, either in musical comedy or vaudeville, if the singer did not "get the words over" to his audience.

The vaudeville and musical comedy singer can generally disregard tone quality and still be tolerated and not censored, even by the critics. On the contrary with the operatic, oratorio or concert singer, good tone quality is taken first into serious consideration by the critics, impresarios and managers. The high-class singer labors years and years to develop a perfect quality of voice through placement and breathing methods, and in the majority of cases, fails or becomes so subservient to tone-production that the words become secondary and must be accommodated to his method of voice production. The result is that his enunciation is labored and entirely lost by his hearers. The singer's energy and conscientious endeavor to become an artist, which should naturally include good diction—have therefore been misdirected.

These being absolute facts, what is the lesson to be learned by the singer of the better class of music? When the voice is trained on the normal, natural basis for its production, the singer never fails to sing his words just as distinctly as he speaks them. Neither does he need to diverge from pure tone quality through the distinct enunciation of his text.

Surely, a composer depends upon and, in fact, gets his first inspiration principally from the text. Why then, should there be a disregard or distortion, or even the slightest effort shown by the singer in giving forth the words of his song?

If the language can be spoken without defect by the singer, it certainly can be sung equally as distinctly, if the vocal apparatus is not disturbed by wrong direction of the voice, which is the only medium for expressing the words. The physical parts operating in the making of language, namely the tongue, lips, palate, et cetera, become most unwieldy during singing, when they are interfered with, as is true when voice is used on a method of placement. Those parts used for speech, will cooperate naturally and function harmoniously with the vocal parts when not interfered with and are friendly to song at all times.

This fellowship of true singing and speech is a rare virtue in the artist and that they are close partners, is proved by few singers. In these cases, we find that the quality of tone is always beautiful, just as the normal emission of voice is exceptional which proves the above statements to be facts.

To be explicit: when voice is produced normally, diction may be perfect, otherwise it cannot. The majority of singers, using poor or indifferent voice production, always sing with poor diction. It is only the very few who have both purity of tone and clean-cut enunciation; whereas, it should be the privilege of all who sing to have this expression, if voice were properly produced.

Beautiful tone and beautiful speech are the strongest allies. All languages are possible and understandable when the singer can sing the words as he speaks them. When the voice is trained along normal, natural lines of expression, the singer naturally uses a purer tone quality than the speaker.

Beautiful tone and beautiful speech are the strongest allies. All languages are possible and understandable when the singer can sing the words as he speaks them. When the voice is trained along normal, natural lines of expression, the singer naturally uses a purer tone quality than the speaker.

SAN FRANCISCO AWARDS MEMORY CONTEST PRIZES

Perfect Scores Made by 471 Children from Public and High Schools

SAN FRANCISCO, CAL., June 21.—Perfect scores were made by 471 of the school children who competed in the third annual music memory contest which was held here in conjunction with the recent music week. Prizes, consisting of concert tickets, donated by the San Francisco concert managers, and silver dollars, donated by the Bank of Italy, were awarded the winners at a ceremony held on June 14 in the rotunda of the City Hall. Twelve winning school teams each captured a Victrola and twenty records, eight of the instruments having been donated by Estelle Carpenter, supervisor of music, and four by Sherman, Clay & Co. The Commodore Sloat, Jean Parker, Laguna Honda, Munro, Sutro, Washington, Yerba Buena, Hamilton Junior High, Mission High, St. Charles, Notre Dame and Presentation schools turned out the winning teams.

A program by Margaret Bruntzsch and Herman Genss was given in the latter's studio on June 5. Ruth Mullen, Adeline Barnard, Greta Lagerholm, Flora Shennan, Hedwig Schnoor, Mrs. Robert Tuttle, Mrs. L. Walton, Albert Gross, M. Lorenzini, Don Cameron and W. E. Hayes assisted. Miss Schnoor played Mozart's Piano Concerto in D Minor.

A series of three pupils' violin recitals was given recently in the studio of Vic-

tor Lichtenstein. Mabel Joost, Grace Luscombe and Susane Cole, violinists, and Ruth Joost, Margaret Abel and Anita Holcenberg, pianists, were the participants.

"The Sponsors," a choral and dramatic society recently organized, presented its initial concert at Knights of Columbus Hall on June 11. Motets of Palestrina, the Te Deum of Dudley Buck and the Sanctus from the "Missa in Honorem S.S. Trinitatis," by Grace Marie Compagno, a member of the society, were among the numbers presented by the society's chorus of seventy-five voices.

CHARLES A. QUITZOW.

REX TILLSON

COACH ACCOMPANIST

165 East 81 Street

New York

Plaza 4426

ELDON MURRAY

Violinist Composer

Director Peoria Civic Orchestra, 237 N. Monroe St., Peoria, Ill.

Programs featuring his "Poeme," "Rhapsodie," "Vision"

Management: H. & A. Culbertson Chicago

4882 Dorchester Avenue Aeolian Hall New York

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2925 Broadway, New York City

Telephone Columbus 6974

ESTELLE

LIEBLING

Soprano

Studio: 145 W. 55th St., New York City

LOUIS REILLY

Teacher of Singing

Fourteenth Successful Season

169 West 85th St. New York City

'Phone Schuyler 1261

ZIMBALIST

VICTOR RECORDS

EMINENT VIOLINIST

STEINWAY PIANO

Management, S. HUOK, INC., Aeolian Hall, New York

Antoinette HALSTEAD

American Contralto

Management: R. E. JOHNSTON, 1451 Broadway, New York City

CLEMENTINE

DeVERE

Prima Donna Soprano

Covent Garden, London

Metropolitan Co., N. Y.

Concert—Opera—Instruction

109 Riverside Drive, NEW YORK, Phone Schuyler 8399

ROMUALDO

SAPIO

Vocal Teacher

Formerly Conductor Metro-

politan—Coach to Patti,

Calve, Nordica and others.

MME.

BLANCHE

SHARAUN

TEACHER OF SINGING

Voice Placement—Interpretation—Diction

Special Coaching and Attention to Professionals

Studio: 66 W. 38th St. New York City

Phone Fitzroy 3722

HANNAN

VAN VOLLENHOVEN

COMPOSER

CONCERT PIANIST

Management Philharmonic Bureau

P. O. Box 72, Grand Central Station, New York

CHEV: DE

LANCELLOTTI

Teacher of Piano

205 West 57th Street, New York

Circle 2909

and Singing

EDWIN

JOHNSON

DEVELOPMENT OF THE NATURAL VOICE

Studio: 815 Carnegie Hall, New York

(Mondays and Thursdays)

403 Hancock Street, Brooklyn, N. Y.

'Phone Decatur 6842

ETHELYNDE SMITH, Soprano

TOURS FOR 1924-1925

Address: 458 Cumberland Avenue, Portland, Maine

Maude Douglas Tweedy

Vocal Art Science Studio

Vanderbilt Studios

15 E. 38th St., New York

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

Tel. Vanderbilt 1966

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director

A Thorough Education for the Organist

17 EAST 11TH ST., N. Y.

WILLY LAMPING

Violoncello Virtuoso

Now in America in the interests of the International Chamber Music Association.

Address

Care N. A. EISLER,

640 Riverside Drive New York

Telephone Audubon 8828

Universal Concert Bureau, Inc.

17 East 42nd St. N. Y. City

World-famous Contralto

CAHIER

Baldwin Piano

Private Address: Hotel Astor, N. Y. City



LESLEY Mack

English Tenor

Concert Oratorio

Opera

Apply: SECRETARY

1026 President St.

Brooklyn, N. Y.

Phone Prospect 1118

SANDOR

VAS

Hungarian Pianist

CONCERTS—RECITALS

EASTMAN SCHOOL OF MUSIC

Rochester, N. Y.

VOICE REJUVENATION

Voices marred by age or illness

restored

Dr. Maud Langstaff Hornung

Valhalla, New York

White Plains 1625-W



ALTON JONES

Pianist

CONCERTS—RECITALS

15 East 88th St., New York

Steinway Piano

EDOARDO PETRI A. M.

TEACHER OF SINGING

Special attention given to the training of beginners.

Studio: 1425 B'way, New York City

Phone Pennsylvania 2628

OPEN ALL SUMMER



CHRISTIAN SCHIOTT

Teaches: THE TRUE PRIN-

CIPLE OF VOICE and PIANO

Concerts—Recitals

Studios:

128 E. 10th St., New York, N.Y.

460 84th St., Brooklyn, N.Y.

Tel: Rhine Road 5481

David Saperton Will Teach with Hofmann at the Curtis Institute



David Saperton, Pianist

In response to an invitation from Josef Hofmann, David Saperton will be Mr. Hofmann's sole assistant in the piano teaching department in the Curtis Institute, Philadelphia, during the latter's period of instruction there. Mr. Saperton has also been appointed head of the piano department in Beechwood School, Jenkintown, Pa., and will continue his private teaching in New York.

Mr. Saperton, who has simplified his surname from the original form of Sapirstein, is himself a pupil in piano playing of Rafael Joseffy, Ferruccio Busoni and Leopold Godowsky. He is well known as a pianist, having one year given six recitals in one week in Aeolian Hall, playing a totally different program each night.

Mrs. Saperton is a daughter of Mr. Godowsky.

WOMEN PLAYERS ACTIVE

Philadelphia Orchestra of Sixty-five Gives Many Concerts

PHILADELPHIA, June 24.—The Women's Symphony of Philadelphia, J. W. F. Leman, conductor, closed its third and most successful season with two concerts in Ocean City, N. J., meeting with enthusiastic receptions. Soloists were the concert master, Florence Hanele, and Edward Barnes, baritone, who played and sang admirably.

The Women's Orchestra numbers sixty-five of Philadelphia's best musicians who have given symphonic programs in a finished manner. Its season of forty weeks included five concerts for the Philadelphia Music Club and participation in the opera "Mirella"; Forum concerts in the Academy of Music; appearances at the Union League, the Metropolitan Opera House

and other bookings. Concerts were also given in adjacent cities.

Already return bookings have been made, and invitations from women's clubs in other cities are being considered for next season.

BIRMINGHAM HAILS CHORAL CLUB DEBUT

Ferdinand Dunkley Conducts Singers in Notable Program

BIRMINGHAM, ALA., June 21.—The Choral Art Club organized this season and consisting of professional singers, gave its first concert, under the direction of Ferdinand Dunkley, at the Little Theater on the evening of June 10. The chorus sang all its numbers unaccompanied and is credited with having given one of the finest concerts Birmingham has heard in recent years.

The program included "Bless the Lord, O My Soul," by Ippolitoff-Ivanoff; "Sunrise," by Tanieff; "Sun and Moon," by Gretchaninoff; "O Let My Lamp," and "Mirth," by Cecil Forsyth, and "Shepherd's Song" by Samuel Richard Gaines. The singers responded to the authoritative leadership of Mr. Dunkley and achieved some fine effects in shading and nuance. Several groups of solos were sung by Lewis Pendleton, baritone.

Among the singers who took part were the following: Mrs. W. G. Bullock, Hazel Highams, Elizabeth Roberts, Mrs. Pearson-Simmons, Mrs. J. J. Strickland, Rebecca Bazemore, Catherine Colgan, Mrs. A. V. Jannette, Mrs. S. F. Miller, Mrs. John E. Peck, John Z. Hinds, B. B. Pickens, Carlton P. Smith, Harry Howarth, Leicester Jackson, Lewis Pendleton and A. R. Redburn.

The members of the club enjoyed an outing and dinner at a country inn on June 14, when Carlton P. Smith, president, and other officers were unanimously reelected. A resolution, signed by all the singers, was presented to Mr. Dunkley in appreciation of his work as conductor. A. C.

Boston Activities

Boston, June 21.

Arthur J. Hubbard, teacher of the art of singing, after a strenuous and successful season, left on June 15, for Los Angeles, Cal., where he will conduct a summer school during July and August. Several pupils who have been studying with Mr. Hubbard here during the past winter will go to Los Angeles to continue their lessons and will return to the Hubbard studios about Oct. 1.

Helen Allen Hunt, contralto and teacher of voice, has closed her studio after a successful season. She will take a week's rest in the mountains before assuming charge of the vocal department of the West Chester, Pa., summer session for music supervisors, which convenes July 1.

René Longy Miquelle, pianist, and Georges Miquelle, cellist, will be under the management of Wendell H. Luce during the 1924-25 season.

Doris Emerson, soprano, has removed to 244 Massachusetts Avenue, Arlington, Mass.

Frank E. Doyle, teacher of voice, with studios in this city and Lowell, Mass., will conclude his regular season on July 1. After a summer session of six weeks in Steinert Hall, Mr. Doyle will repair to his summer home in Damariscotta, Me.

Raymond Havens, pianist, who is at present in Europe, will appear next season under the concert management of Anita Davis-Chase of this city. W. J. P.

PLAN BIG OPERA SEASON FOR MIAMI

Civic Series Next Winter Sponsored by Club— Symphony Formed

By Annie Mayhew Fitzpatrick

MIAMI, FLA., June 21.—Plans for an outdoor theater, and a civic opera company to give an annual open-air season during the winter months when this city is a Mecca for visitors, have been prepared under the auspices of the Miami Advertising Club. The series for 1924-25 will be under the artistic direction of Edgar Louis Keuling, who with R. J. Marshburn, Walter R. Early, Edwin Thatcher Clark and J. Finch Clark makes up the committee of the club sponsoring the venture. The season has been underwritten by the leading business men of the city. The company will include a number of resident artists and others who come to Florida in the winter. "Bohemian Girl" and "Robin Hood" are among the operas which may be included in the repertoire.

An orchestra has recently been formed by Walter Witko, who has recruited forty-five musicians as a nucleus for a larger organization. This orchestra plans to give a series of concerts next season, and may also participate in the opera series. Rehearsals are now under way, and in the fall, when Mr. Keuling returns and announces his operatic plans

in full, the orchestra will be ready to assist in any way suggested by the club or by the director. Mr. Witko came here several years ago and was formerly connected with Miami Conservatory. This season he conducted the Fairfax Orchestra and played as soloist with Mutchler's Band.

The idea of a civic opera company had been discussed here before, but the first impetus to the movement was given by Mr. Keuling when he addressed the club on community opera. He suggested that a company might be organized here among local singers and that it might also be put upon a year-round basis. Mr. Keuling was commissioned by the club to work out a detailed plan. It is expected that local singers will form the chorus, and that a certain number of rôles will be also sung by prominent members of the winter colony. During the season many famous singers come to Miami for visits and these may also be enlisted in the performances.

Bertha Foster, who has been prominently identified with Miami's music for several years, recently led a performance of "Pinafore" by local soloists and the Trinity Episcopal Church choir. She has also been enthusiastic in her support of the community opera idea. Among winter visitors is H. W. Owens of Chicago, who was active here this season as leader of Festival Chorus and as teacher. He will conduct the Y Singers next winter.

Eastman School of Music

of

The University of Rochester

FALL ANNOUNCEMENTS

HOWARD HANSON, PRIX DE ROME (1921), FELLOW AMERICAN ACADEMY IN ROME, APPOINTED DIRECTOR

FREDERIC LAMOND WILL CONDUCT MASTER CLASSES
for ADVANCED STUDENTS and TEACHERS of PIANO

Beginning October first

ERNEST BLOCH WILL CONDUCT FIVE WEEKS MASTER CLASSES IN THEORY AND PEDAGOGY

Beginning February first

OPERA TRAINING DEPARTMENT, Direction VLADIMIR ROSING

FOUR NEW SCHOLARSHIPS AVAILABLE
for talented American singers only

Intensive training in opera technique and repertoire.

Unusual opportunity for public performance.

Courses Leading to Degree Bachelor of Music.

Courses Leading to Eastman School Certificate.

Organ Accompaniment of Motion Pictures.

Completely equipped studio.

Complete Education in all Branches of Music.

For Information Address the Secretary

Eastman School of Music, Rochester, New York

RITA BARRIOS

SOPRANO
French, Spanish, Mexican, Russian
Folk Songs in costume, with
orchestra if desired.
Operatic Repertoire
Personal Representative: VERA SIMONTON
24 East 40th St., New York City

LOUIS ROBERT

Formerly Asst. Conductor to Willem Mengelberg
in Amsterdam, Holland.
Pianist—Organist
Coaching—Conducting
Studio: 129 W. 87th St., New York
Phone Schuyler 8875

FLORENCE IRENE JONES
Teacher of Violin
Twelfth Successful Season
137 W. 86th St., New York City
Phone Schuyler 6559

COLIN CARLO HENRY ALEXANDER
O'MORE—SABATINI—NEWCOMBE—BRACHOCKI
TENOR VIOLINIST BARITONE PIANIST
Management: Arthur and Helen Hadley, 124 West 85th St., New York

Recent Publications Include Works by Arnold Bax

By SYDNEY DALTON



AMONG present-day British composers the name of Arnold Bax stands for the highest creative achievements, and, although his music has little appeal for the average music lover, his works are studied by all progressive musicians as examples of a new and strikingly individual note. In America, at least, Bax's compositions are not heard frequently—probably not as frequently as they deserve—and there is an obvious reason. He seems to eschew the popular forms for his more important works, although he has written a list of songs and a few piano numbers. His orchestral works are not numerous, but his output of chamber music is considerable, by comparison.

Recently we have received two important examples of his creative ability in this field: a Quartet in One Movement, for violin, viola, 'cello and piano; and a Sonata for viola and piano, dedicated to his distinguished countryman, Lionel Tertis (*London: Murdoch, Murdoch and Co.*). Both works are remarkably impressive, but we are bound to admit that neither impresses us to the same extent as the Quintet for Strings and Harp, for example. In both of these recent works, particularly the Sonata, we were afraid, for a time, that Mr. Bax had forgotten how to write a melody—and one of the outstanding features of his work is that, with all his pronounced modernity, Bax is essentially melodic. However, he proves in both compositions that he can always sing, and sing beautifully. There are many passages that are difficult to understand, and some that are anything but agreeable, but there is always a richness of imagination; a sensitive and poetic expression, combined with a virility and broadness that are the rare qualities of greatness.

Choral Works Three choral numbers for Mixed and Male Voices by Mr. Bax, one of them for male voices and two for mixed voices, are also important. Of these "To the Name Above Every Name," a setting of a poem by Richard Crashaw, is the most ambitious. These are also published by Murdoch, Murdoch and Co., and are recommended to all conductors who have choruses that are not only well trained, vocally, but trained also in the appreciation of difficult, serious works of the modern school. Rhythmically, tonally and in idea these choruses are difficult to interpret. Mr. Bax's part writing is a miracle of technical skill. His counterpoint is an intricate weaving of parts that seem to bear no allegiance to each other, yet there is a fine, rich homophonic texture in it all. "This World's Joie,"

a Motet for unaccompanied choir, largely in eight parts, is written in true motet style, with a present-day harmonic vocabulary, and "The Boar's Head," a setting of a fifteenth century carol, is a delicious, buoyant piece of part-writing for male voices that scintillates and flashes like a tonal gem.

Not the least interesting feature of Bax's work is the blending of individuality and nationality which sets him off completely from his European contemporaries. He could never be mistaken for a French or Italian composer, for example. He seems to have absorbed the best in English music, from Tallis to Elgar, but his idiom is decidedly of the twentieth century.

Tuneful Songs Grace G. Gardner's "At Sunset" (*The John Church Co.*) is a song for medium voice that is tuneful, but otherwise commonplace. It lacks any very definite idea. "The Meadow," by Raymond Lyon Bowers, from the same press, is a bright little number in six-eight time that has an out-of-doors mood about it. It is quite unpretentious, but is well written for high voice and has a climax that singers will like.

Songs That Sing of the Open As a companion song to the same composer's "Rounded up in Glory" there now comes "The Old Chisholm Trail," a song of the Cattle Trail, by Oscar J. Fox (*Carl Fischer*). This is another poem from John A. Lomax's "Cowboy Songs and Other Frontier Ballads," and the melody evidently hails from the old West also. The rhythm and the accompaniment are written as though "galloping leisurely," to quote the composer's directions. It is

a breezy, rollicking number, printed in two keys.

Carrie Belyea Lent's "Wanderlied," (*Harold Flammer*) is a setting of a delightful poem by Marjorie L. C. Pickthall, and the composer has caught its spirit nicely. The melody is very singable and equally interesting, carried constantly in an accompaniment that is adequate, though rather over-restrained. There are two keys.

Robert Huntington Terry's two songs, entitled "Lazin' Along" and "Song for the Seasons" (*The Arthur P. Schmidt Co.*) are written in the musicianly manner of this composer. The first is in Negro dialect and has a touch of syncopation that is appropriate. The "Song of the Seasons" is an attractive coloratura piece, dedicated to Idelle Patterson. It affords the vocalist an excellent opportunity for high notes and a few trills. There are two keys, but it is essentially a high-voice song.

The Old Chapel "The Old Chapel by As Seen by Mrs. Moonlight," a new piano piece by Mrs. H. A. Beach (*The John Church Co.*) should

find instant favor with pianists and teachers. It is in the best style of one of our most distinguished composers, and possesses a wealth of color and charm that is altogether pianistic and expressive. The very shimmer of moonlight is in these three pages. There are pedal effects and harmonic tints that are soft and mysterious as a landscape on a summer night. Technically it is not difficult, but it requires imagination and rich tone.

Piano Pieces by Charles W. Cadman and Ulric Cole The lightness of touch and melodic facility of Charles Wakefield Cadman is well illustrated in his piano piece, entitled "The Hindu Court Jester" (*White-Smith Music Publishing Co.*). It is

humorous and buoyant and excellently written for the instrument. There is just a hint of the Oriental, by way of spice. It is about fourth or fifth grade. "Above the Clouds," by Ulric Cole (*The John Church Co.*) is an atmospheric little number that makes a very good study in touch and pedal, and is, at the same time, worthy of a place on the recital program, as it possesses considerable merit, musically.

Pan Dances and Elves Elizabeth Thorn Boutelle's "Pan Dances," an Idyl for piano (*G. Schirmer*) and Elinor Remick Warren's characteristic piece, entitled "Frolic of the Elves" (*Harold Flammer*) are both dedicated to Ernesto Berumen and are, as the titles would indicate, somewhat similar in idea: both given to passages in parallel thirds and sixths, and glissandos. Miss Boutelle's piece is the more difficult of the two, and Miss Warren's the more melodious. Both are well written for the instrument and, in a light, playful manner, are agreeable numbers.

Reading and Song by Frieda Peycke Frieda Peycke, who has quite a lengthy list of musical settings of readings to her credit, has added a short, humorous number to the list with "Is Marriage a Failure?" (*Clayton F. Summy Co.*) in which she has supplied appropriate music for a text by Mary Tilden Marshall. Miss Peycke, who must have a particularly well-defined sense of humor, has also written a humorous song, entitled "The Ballad of Mary Ann" (*Harold Flammer*) which should have an especial appeal for all those who have had experience with the servant problem—or probably, in this day, one should say with the "help" problem. It has a rollicking swing to it, and is for low voice.

Anthem Book Rev. Earl E. Harper has compiled a book of unison and two-part anthems that should prove invaluable to conductors of choirs of young voices. It is entitled "The Junior-Intermediate Anthem Book" (*Oliver Ditson Co.*) and contains twenty-four numbers that are arranged under ten headings, dealing with different seasons and celebrations of the church year. Many of them are well-known anthems originally written

for mixed voices and specially arranged for this edition. They are so arranged that every number may be sung in unison, if desired. Mr. Harper's idea is to use this collection with the young people, as a training school for the adult choir, and in his Preface he tells how he has managed it in Auburndale, Mass. There should be a wide field for such a work.

Two New Ballads by Frank E. Tours

Two new songs by Frank E. Tours, for which John Steel has written the words, are entitled "Hope Dreams" and "Sun-Land" (*New York: Unity Music Publishers*). They are written in the popular ballad style and, of their kind, are effective examples. Mr. Steel's verses are sentimental and Mr. Tours' music conforms to their bent faithfully. In both cases there is a short verse followed by a refrain that is tuneful and simple. Personally, of the two, we rather prefer "Sun-Land." The publisher has put each of them out in three keys.

Three Numbers by Edgar Bainton

From England come three songs by Edgar Bainton that have merit and certain qualities that make them deserving of a place in the singer's repertory. In the first place the composer has chosen unusual lyrics to set: three delicate, almost fragile, poems by Gordon Bottomley, entitled "Dawn," "Sanctuaries," and "Spring Comes." The first and last are for medium voice, the second for high voice. The composer has made a praiseworthy effort to translate these charming verses into tone, and he has a sensitive regard for delicate color. Personally, we prefer "Dawn;" it is an original little fancy.

PONTIAC HAS NEW CHORUS

Women's Club Organization Applauded in Début—Operetta Sung

PONTIAC, MICH., June 21. — The women's chorus of the Tuesday Musical Club, recently organized, made its formal debut in concert, singing two groups of numbers at the Central Methodist Church on Sunday evening, June 1. Charles Frederic Morse of Detroit, conductor of the chorus, gave splendid interpretations of the numbers.

The Chinese opera "San-Toy" was presented by the boys' and girls' glee clubs of the high school at the high school auditorium on the evening of June 5. Harry Quayle was an able leader.

Mrs. W. Frederic Jackson of the Institute Conservatory presented Mrs. Frank Kirby, soprano, in her first recital, at the Congregational Church. Marguerite Ballard was an efficient accompanist. Grace Miller, pianist, played two attractive piano solos.

MRS. W. FREDERIC JACKSON.

Curtis Institute Director Speaks at Musical Art Club Luncheon

PHILADELPHIA, June 21.—John Grolle, director of the new Curtis Institute of Music, was the principal speaker at a Musical Art Club luncheon on June 2. Mr. Grolle announced the Institute would not endeavor to acquire pupils from existing institutions or from other teachers. The Institute, he said, plans to have a preparatory department as well as the advanced school.

W. R. MURPHY.

PAUL

KOCHANSKI

Management, GEORGE ENGLES, Aeolian Hall, New York

Prof. E. ROSATI

of Royal Musical Conservatory of Santa Cecilia, Rome.

GIGLI'S ONLY TEACHER

Circulars Mailed on Request

New Vocal Studio

24 West 59th St., N. Y. C.
Phone Plaza 6680

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

JOHN CHARLES THOMAS

Knabe Piano

Vocalion Records

BARITONE

Management: R. E. JOHNSTON
1451 Broadway,
New York City

FREEMANTEL

Beethoven Songs in Recital

MANAGEMENT, DANIEL MAYER, AEOLIAN HALL, NEW YORK

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

130 CLAREMONT AVENUE

MARSHALL-RIGHTER

SOPRANO

235 Fourth Ave.
NEW YORK CITY

KATHERINE GROSCHKE

Pianist and Teacher

Studio: 210 West 96th Street, New York
Phone Riverside 1241

MAURICE BARON

Exclusive Arranger: Capitol Theatre, N. Y. C.
Arranger for G. Schirmer, Inc.

Artistic Orchestrations

Composing—Revising—Editing
BELWIN, INC., 701 7th Ave., N. Y. C.
Phone Bryant 8914

SCHARWENKA LEADS AT SCHOOL CONCERT

Chicago Musical College Gives Commencement Program in Auditorium

CHICAGO, June 21.—The Chicago Musical College held its fifty-eighth commencement concert and exercises in the Auditorium Theater on Monday night, players of the Chicago Symphony supplying the accompaniments.

Xaver Scharwenka made his first public appearance here since his arrival in the city, conducting the Intermezzo and Finale of his piano concerto, Op. 83, in which Dorothy Kendrick brought to a conclusion the Chicago Musical College's program. Catherine Wade-Smith, Mischa Kuschewsky, Helene Pollenz, Lillian L. Rogers, Harold Strong, Theodora Biedung, Joe Harding, Helen Adair Blake and Arlene Durkee completed a most capable list of soloists, some of these being the prize winners in the competition recently held at Orchestra Hall for members of the piano, violin and voice departments. Leon Sametini and Edoardo Sacerdote conducted the orchestra.

The presentation of medals and prizes and the awarding of degrees brought Felix Borowski, president of the college, to the stage midway through the program.

FILIPINO'S WORK HEARD

Composer-Pianist Plays Concerto for First Time

CHICAGO, June 21.—Francisco Santiago, Filipino composer and pianist, made his debut here in Kimball hall on Sunday afternoon, playing for the first time anywhere his piano concerto in B Flat Minor. The work is said to have been made up of native folk-tunes. Certainly its melodic contour was original and interesting. The harmonic development and the rhythmic scheme were vigorous, but they, like the general spirit of the work, seemed closely allied with the romantic period of European art.

The concerto is in a single movement, of rhapsodic character and vehement mood. The composer's energetic style as pianist served him very well in a vigorous exposition of the new composition. For the arrangement of the orchestral accompaniment he was fortunate in having at the second piano the distinguished cooperation of Henriot Levy, composer, pianist and teacher. Mr. Levy assisted him also in a performance of the Liszt E Flat Concerto.

Petrona Ramos, Filipino soprano, sang a group of songs, one of them by her countryman.

North Shore Conservatory Ends Series of Historical Programs

CHICAGO, June 21.—A program of American music last night completed the historical series given by the North Shore Conservatory of Music at the Sovereign Hotel. John Powell's "Virginianesque" Sonata for Violin and Piano was played by Fritz Renk and Otto Beyer, who were also heard in some of Mr. Renk's compositions. Mabel Markle, soprano, sang songs of Granville English, accompanied by the composer. A string quartet and other concerted groups were heard, and pupils of Mme. Ludwig's School of Dancing also contributed several numbers.

Florence Macbeth Opens University Series

CHICAGO, June 21.—Florence Macbeth, coloratura soprano of the Chicago Civic Opera, last night opened a series of summer recitals regularly given in Leon

Mandel Assembly Hall under the auspices of the University of Chicago. The concerts are under the direction of Dean David A. Robertson as part of the lecture program. Sophie Braslau, Fannie Bloomfield Zeisler, Amy Neill and Clara M. Schevill and Ferdinand Schevill have been engaged for subsequent concerts, a sixth to be announced later.

MANY AWARDS MADE AT SAENGER SUMMER SCHOOL

Scholarship Winners Demonstrate Talent in First Reception and Musicales of Special Course

CHICAGO, June 21.—The Oscar Saenger Summer School opened its six weeks' term here on June 16, with a full complement of students from all parts of the country. The school is located in a beautiful part of the city, facing Lincoln Park, and contains ample studio room, classrooms and practice rooms.

Mr. Saenger devotes the larger part of each day to private lessons, with class instruction coming the latter part of each afternoon. There are teachers' classes and a large repertoire-interpretation class, both of which meet twice a week. There is also an opera class, such as Mr. Saenger has always made an important feature of his work in New York, but which he has never heretofore held in Chicago. Students' receptions and recitals are to be held weekly, and there will be operatic performances in the last week of the session. Mr. Saenger declares it has been many years since he has had such an aggregation of beautiful voices and talented singers.

The scholarship contest was held on June 14, and occupied the entire day. The following morning the final trial took place, followed by the first students' reception and musicale in the evening, when all the scholarship winners took part in the program. The contest was so close that the private lesson scholarship had to be divided, the one for women going to Helen Fletcher Riddell, lyric soprano of San Jose, Cal., and Ethel Hottinger, mezzo-soprano of this city, and the one for men being shared by Ernest B. Stimson, tenor of Meridian, Miss., and Franz Dirzuweit, baritone of this city.

The opera class scholarships went to Mrs. Dorothy Stevens Humphreys, lyric soprano of Columbus; Viola Ellis, contralto of Los Angeles; Dr. H. H. Young, tenor of Fullerton, Cal., and Hugh Dudley Pell, baritone of Davenport, Iowa. In order to do justice to the excellent talents, Mr. Saenger created several new scholarships in repertoire-interpretation class, and these were won by Kathryn Newman Blunn, coloratura soprano of Wichita; Isabella Addis, contralto of Cleveland; Margaret Garrity, soprano of Greensburg, Pa.; Irene M. Houdek, soprano of Munden, Kans., and Katherine Penner, contralto of Newton, Kans.

Mr. Saenger gave the first lecture to his entire class on the afternoon of June 15, and on Monday morning, work at the school began in earnest. Mr. Saenger has with him as associate teacher, Mrs. Saenger, and as assistant teacher, Paul T. Flood, baritone, who has been with Mr. Saenger for several years. Mrs. Martha Falk-Mayer is his capable accompanist and coach, and Mrs. Dora Flood and Mrs. Franz Dirzuweit, mezzo-soprano, are also accompanists and practice teachers. Other branches are in competent hands and the new school is already an assured success.

The program given by the scholarship winners opened with Verdi's "Stride la vampa" from "Trovatore" and del Riego's "Homing," sung by Miss Hottinger. This was followed by Charpentier's "Depuis le jour" and Curran's "Life," by Miss Riddell; Wagner's "Wotan's Song," by Franz Dirzuweit; Scott's "Revelation," by Mr. Stimson; Tchaikovsky's "L'air dans les champs," by Mrs. Humphreys; Saint-Saëns' "L'Amour viens aider" from "Samson et Dalila" and Chaminade's "The Little Silver Ring," by Viola Ellis. Tours' "Mother o' Mine," and Van de Water's "The Penitent," were sung by Dr. Young; Penn's "The World is Waiting for the Sunrise," by Miss Pell; Delibes' "Bell Song" from "Lakmé," by Miss Blunn; Tchaikovsky's "Nur Wer die Sehnsucht kennt," by Miss Addis; "In quelle trine morbide" from Puccini's "Manon," by Miss Garrity; "The Robin Woman's Song" from Cadman's "Shanewis," by Miss Simmelink; Scott's "The Jasmine Door," by Miss Houdek, and Kramer's "The Great Awakening," by Miss Penner.

Music Appreciation Is Fostered by Children's Recitals, Says Pianist



Agnes Lapham, Pianist

CHICAGO, June 21.—"The children's recital promises more for the musical development of America than any single experiment conducted by musicians in the history of our national music," according to Agnes Lapham, Chicago pianist, who will devote herself exclusively next season to giving recitals for the young and those whose liking for music is of a natural and not an extensively trained sort.

"All of our music and our musical enterprises are a heritage from Europe," says Miss Lapham, "except the moving picture concert and the children's recital. Both these have a definite place in our natural culture, for both seek to offset America's acceptance of an art in its maturity, without a long national development of it. Although some European cities have experimented with the children's concert, music is too well understood there, and the average youth is in too intimate and constant touch with it for the juvenile concert to have the vital influence or fill the acute need which gives it so much importance in the new world."

"The children's piano recital is in reality a new experiment. I got the idea personally from Guy Maier, but I believe I am doing something original in pioneering this field to the exclusion of other concert activities. Yet it is not altogether new to me. I was born in Kansas, and after teaching a year and a half at fifty cents a lesson I saved up enough money to go to Berlin and study under Jedliczka. You see, I gave many a lesson to save up a thousand dollars at that rate. When I came back home I gave a recital. My friends readily acknowledged they knew less about music than I, so I prefaced each number on my program with a short explanation. The result was invitations to repeat the recital in neighboring towns. I suppose I would have gone on giving the same sort of recital if I had not come to Chicago."

"I had really intended to return to Europe, but I went to Kansas City to hear Fannie Bloomfield Zeisler play. At her brilliant concert I realized I would be happier in Chicago than I had been in Berlin. That was the truth. Although Carl Preyer, who still teaches in Kansas, gave me courage and ideals, I owe to Mrs. Zeisler all I have accomplished. But in Chicago I lost the custom of explaining my music in recital, for here it was considered too informal to do so. Now I am glad to say the tide has turned."

CHICAGO GRADUATES RECEIVE AWARDS

Auditorium Is Scene of Amer- ican Conservatory's An- nual Exercises

CHICAGO, June 21.—The Auditorium Theater was needed for the commencement exercises of the American Conservatory of Music on Tuesday night. This, the thirty-eighth graduation program, was conducted by Adolf Weidig. Esther Arneson, Hulda Blank, Merrie Boyd Mitchell, Miriam Herr, Ruth Walker, Violet Tait, Virgil Smith and Francis Martin, the soloists, showed excellent musical qualifications.

After an address by Karleton Hackett, the awarding of degrees, diplomas and prizes by Mr. Hackett and President John J. Hattstaedt concluded the exercises. Certificates were given to 290 students, representing more than thirty States and countries.

The largest class in the history of the conservatory was present. Nine students received degrees of Master of Music, and fifty-four Bachelor of Music degrees were given. Regular diplomas were awarded 102, and 125 pupils were given teachers' certificates.

Among those receiving awards were Francisco Santiago and Petrona Ramos, both instructors in the Conservatory of Manila. Another of the graduates was Milla Ybarra of Mexico City.

LOCAL TENOR IMPRESSES

Ambrose Wyrick in Recital Is Assisted by Henry Sopkin

CHICAGO, June 21.—Ambrose Wyrick, a tenor who has won unusually loyal support from a number of business men's organizations before which he has been a frequent soloist, made his first formal appearance in concert on Sunday afternoon at the Studebaker Theater. His voice is of remarkably fine quality, and of a silvery tone which is seldom heard nowadays upon the recital platform. It has been developed with unusual depth and resonance in the lower part, but the entire range has the qualifications of an unusual and most agreeable voice. In matters of style painstakingly clear English, simplicity and modesty were among his assets.

Some of the singer's own songs were included on the program. His "Last Night, Beloved," was in a popular vein, with a voice part of considerable vigor of outline, and an accompaniment of well-chosen harmonic scheme. A good-sized audience applauded the singer, his music and his accompanist, Albert Heilmann.

Henry Sopkin, violinist, shared the program, playing portions of Bruch's G Minor Concerto and three compositions by Albert Spalding, "Berceuse," "Alabama" and the arrangement of Schubert's "Hark, Hark, the Lark." This young musician plays with many indications of a genuine musical individuality and a very commendable command of his instrument. He was ably accompanied by Joseph Brinkman.

Trevisan Sings for Art Lovers

CHICAGO, June 14.—Vittorio Trevisan, bass of the Chicago Civic Opera, was soloist at a meeting of the Junior Friends of Art at the Blackstone Hotel. He sang the aria from "Don Carlos" and the Serenade from "Faust."

Chicago News Continued on
Page 29

Joseph **SCHWARZ**

BARITONE
Chicago Civic Opera Co.
Management:
Edna Nicholson Sollitt
501 Oakdale Ave.
KIMBALL PIANO CHICAGO

LEARN TO PLAY THE ORGAN

Special Course in Motion Picture Playing
Thorough Grounding in Church and Concert Organ
THE PERALTA SCHOOL OF ORGAN, Cottage Grove Ave. at 61st St., Chicago. Phone Fairfax 4032

WILLIAM SHAKESPEARE

830-831 Fine Arts Bldg., Chicago

Late of London,
England,

MASTER OF VOICE

Phone Harrison 4789

JACQUES GORDON

CONCERTMASTER CHICAGO SYMPHONY—CONCERTS—RECITALS
Management: Harrison & Harshbarger, 1322 Kimball Bldg., Chicago

LEON SAMETINI

VIOLINIST
64 E. Van Buren St., Chicago

ELLEN KINSMAN MANN

Teacher of Singing
606 Fine Arts Bldg., Chicago

VITTORIO TREVISAN

Basso—Chicago Opera Co.
Vocal Studios
428 Fine Arts Bldg., Chicago

From Ocean to Ocean

BAKER, ORE.—Florence French, pianist, presented her pupils in a series of programs recently. Juvenile and advanced piano pupils of Colleen Foster have also been heard.

SACRAMENTO, CAL.—Florine Wenzel, teacher of piano, presented a large class of pupils in a recital in Sherman Clay Hall recently. The program was given by juveniles, who were heard in solo and ensemble numbers.

SAN DIEGO, CAL.—Gertrude Peterson, soprano and harpist, appeared in recital at the Wednesday Club House recently. She was assisted by Olive Shurlock, violinist. Howell Lewis, organist, gave a recent program at the Park Place Methodist Church. The assisting artist was Annie Broderick, mezzo-soprano.

LA GRANGE, MO.—The music department of La Grange College, Vivian Aston, director, presented "Carmen" before a capacity audience recently. Mary Newmyer disclosed talent in the title rôle and Velma Hendrix made an appealing *Micaela*. Other parts were handled effectively and the chorus sang and acted admirably. The audience was enthusiastic over the success of the performance.

GAFFNEY, S. C.—The Limestone Choral Club, composed of singers from Gaffney, and young women from Limestone College, directed by Frank L. Eyer, presented "The Vision of St. John," by C. Whitney Coombs, on the afternoon of Baccalaureate Sunday in the College auditorium. Agnes Alexander, Mrs.

Henry C. Moore and Clarence Hamrick were the soloists, and Elizabeth Earle, accompanist.

STAMFORD, CONN.—Pupils of Florence Brady, pianist, were heard in a musicale assisted by Mrs. Arthur Stark, soprano, in songs by Ware, Vanderpool and Stanford. Those who took part were Marjorie Trowbridge, Frances Kaften, Louise Grunberger, Nathan Sherman, Eleanor Webb, Lulu Grannis and Marjorie Bodwell. A friendly audience applauded the young musicians, who showed more than usual talent.

WARREN, PA.—The Warren Conservatory recently presented several of its advanced students in recitals. Leona Stoll, pianist, assisted by Mayme Potter-Schreiber, soprano, gave a program of unusual interest in the Conservatory music hall. Both students are residents of Kane, Pa. Another recital, in which the participants also showed a high quality of musicianship, was given by Lillian Swanson, pianist, and Mildred Slater, contralto, assisted by Joseph Suter, cellist.

ELKHART, IND.—The Brunk Music Studios presented its students in a series of three recitals recently. The first program was devoted to the works of Beethoven and included Symphony No. 6, played by four pianists; three sonatas, two movements from the Fourth Concerto and the "Leonore" Overture, No. 3, played by an ensemble. The other programs were devoted to classic and modern works and were heard by large audiences. All three concerts were given in the Women's League Building.

MONTCLAIR, N. J.—Younger pupils of Gertrude Miller were heard in an informal program at Miss Miller's home recently. Those appearing were Linda Marcus, Barbara Geertz, Helen Moyer, Lois Moyer, Elizabeth Falconer, Ruth Moyer, Jane Marcus, Janet Edwards and Elizabeth Mekeel. Linda Marcus received honorable mention for having done the best work throughout the season, and Barbara Geertz, Janet Edwards and Lillian Adams were mentioned for their improvement during the year. Miss Miller's classes will reassemble in October.

PALO ALTO, CAL.—The girls' glee club of the high school sang at the last meeting of the Business and Professional Women's Club. Ome Greenwood, soprano, of Mills College, accompanied by Natalie Wellin, gave a varied program at the Los Altos Union Church. Marsden Argall, baritone; Marie Dennis Davison, cellist; Byron Fox, pianist, and Mary Keister Kerr, accompanist, joined forces in a recent concert at the Presbyterian Church. Ruth Ray Friend, accompanied at the piano by Marjorie McDonald, gave a program of old-fashioned songs at the annual breakfast of the Burlingame Woman's Club.

TERRE HAUTE, IND.—Pupils of Amelia Meyer were heard in a recent piano recital. Those appearing were Dorothy Lenhart, Venita Holden, Mary Caton, Rosalie Edwards, Isabelle Simmons, Glenn Austin, Dorothy Armstrong, Eva Miller, Beatrice Burrows, Hazel Kelso, Muriel Mattox, Ruth Egnew, Elizabeth Frederick, Madonna Neukon, Margaret

All, Claude Thornhill, Adeline Schullmeyer, Myrtle Brown, Corinne Adams, Ina Hauser. Blanche Rippetoe presented thirty piano pupils in two recitals at the Woman's Club House. Mary Pentecost, fourteen-year-old piano pupil of L. Eva Alden, gave a recital at the Rose Home, playing works by Mozart, Handel, Bach, MacDowell and others. Oren Ellingsworth, violinist, played two solos.

SAN ANTONIO, TEX.—Xenia Lifshutz, talented six-year-old piano pupil of John M. Steinfeldt, president of the San Antonio College of Music, was presented in recital in the auditorium of the Main Avenue High School recently. She played works of Bach, Beethoven, Tchaikovsky, Raff, Mozart and her teacher with accuracy and a display of musical intelligence. Emma Jackson, another pupil of Mr. Steinfeldt, was heard recently in the auditorium of the College. She played works by Bach, Beethoven, Schumann, Schubert, Steinfeldt and Liszt. Mary Howard, soprano, with Evelyn Simrill at the piano, gave a program for the benefit of the Eldorado School library. A feature of the program was a group of songs by Ruth Kelso Clarkson, a local composer.

BIRMINGHAM, ALA.—Parrie Blair and Joyce Lyon, piano pupils of Mrs. E. T. Rice, gave a joint recital recently. Another talented young pianist, winner of the Federation of Music Clubs prize, is Ruth Garrett, pupil of Abigail Crawford, who presented her in recital. Miss Garrett was assisted by Brown Bates, baritone, former pupil of Ferdinand Dunkley, recently returned from a period of study in New York. Other pupils have been presented by Mrs. Rice and Miss Crawford, and also by Alice Graham, Lotta Belden, Marion Stavrovsky and Clara Harper Steele. The Birmingham Conservatory, Edna Gockel Gussen, director, has presented students in a series of daily recitals. Ferdinand Dunkley, organist of Highlands Methodist Episcopal Church, gave the opening program on the new organ in St. Paul's Catholic Church, and also on a new organ in Talladega.

MUSICIANS' DIRECTORY

The American Institute of Applied Music Thirty-eighth Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 8041

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
57 West 75th Street, New York
Endicott 0074

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari
BARIOTONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter
COMPOSER-CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhinelander

Mme. Virginia Colombati
Formerly Met. Op. Co., Covent Garden, London, Etc.
Teacher: Josephine Lucchese, Sop. San Carlo Op.
Vocal Studio: 294 W. 92nd St., New York
New York College of Music, 114 E. 85th St.

M. E. DeWitt Consulting Specialist
STANDARD ENGLISH on a phonetic basis.
In Speech and Song, overcomes your Local
Foreign, Provincial Dialects.
514 W. 114th Street. Cathedral 7667.

Mrs. Karl (J. D.) Feininger
PIANO INSTRUCTION
Violin Accompanist
Studio: 143 West 103rd St., New York City
Phone: Academy 3711
Summer School: Westport, Conn.

Frances Foster Coach for Concert
and Operatic Artists
Concert Accompanying
Studio: 97 Riverside Drive
Tel. Endicott 6936

Vladimir Graffman
RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 2632

Charles Hargreaves
VOCAL INSTRUCTION
Tener
Formerly Metropolitan Opera Company
251 West 81st St., New York. Endicott 7897

Victor Harris
Teacher of singing in all its branches
Member of the American Academy of Teachers of Singing
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice-Piano-Diction-Coaching-Accompanist
Carnegie Hall, 1013, New York. Circle 1350

Frederick H. Haywood
VOCAL STUDIOS
9 W. 76th St.
Telephone Endicott 5840

Arthur J. Hubbard
Vincent V. Hubbard
Teachers of Singing
248 Huntington Avenue BOSTON, MASS.

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Siegmund Jaffa VOCAL TEACHER
Lost and Impaired Voices Restored
Metropolitan Opera House—Studio 75
New York City Appointments by Mail

Minna Kaufmann
Voice Teacher and Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Harry Kaufman
ACCOMPANIST-COACH
Associated with Zimbalist, Seidel, Fleisch,
Morini and George Meader.
Studio: 306 East 15th St.
Lexington 5477

Kessler School of Violin Playing
Only Individual Instruction Given
Quartet, Orchestra and Solo playing held weekly
688 Greene Ave., Brooklyn Lafayette 1838

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 5 years Institute of Musical Art, New
York. Studios: 212 W. 59th St., New York

Kriens MASTER VIOLIN SCHOOL
SYMPHONY CLUB
303 Carnegie Hall, New York
New Members Solicited

McCall Lanham Concert Baritone
Director Vocal Dept., Chevy Chase School,
Washington, D. C.
Studios: New York, 2493 B'way, Phone: Riv. 6509
Wash. (Wed.) 1764 K St. Ph. Frank. 6845

Lebegott Studios
THE ART OF SINGING
EDWARD LEBEGOTT and Assistants
66 West 77th Street, New York. Endicott 1352

Isabel Leonard SOPRANO
Teacher of Singing
Residence-Studio—50 W. 67th
Telephone—Columbus 1405

Caroline Lowe
(Caroline Lowe Hovey)
TEACHER OF SINGING-COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Isidore Luckstone
TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Philipp Mittell VIOLINIST
Teacher of Many Well Known Artists
Van Dyke Studios, 939 Eighth Ave., New York
Phone Circle 6130

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Raymond Nold CONDUCTOR
Coaching for Church and Oratorio
Musical Director
Church of St. Mary the Virgin, New York
145 West 46th St. Bryant 5913

Robert E. S. Olmsted
Professor of Vocal Music, Smith College
New York Studio, 127 West 78th Street
For appointments address: 235 Crescent Street,
Northampton, Mass.

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Adele Luis Rankin Lyric-Coloratura
Soprano
Concerts-Oratorio-Costume Recitals
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York Phone Bryant 1274

Franklin Riker Tenor-Teacher of Singing
Studios: Met. Op. Bldg., N. Y., Tues.-Fri.
Presser Bldg., 1714 Chest. Phila., Mon.-Thurs.
Res.: 50 W. 67th St., N. Y. Phone Col. 1405

Carl M. Roeder
TEACHER OF PIANO
Technique-Interpretation-Theory
607-608 Carnegie Hall, New York
Orange (N. J.) Studio: 350 Main St.

Francis Rogers
CONCERT BARIOTONE AND TEACHER OF
SINGING
Member American Academy of Teachers of Singing
Studio, 144 East 62d St., New York

John Prindle Scott
SONG WRITER
554 West 113th St. Cath. 7639

Bernard Sinsheimer—Sinsheimer Quartet
Teacher of Violin and Ensemble
New York—Wurlitzer Bldg., 120 W. 42nd St.
For instruction and quartet engagements,
address residence studio: 15 Penn. Ave.,
Crestwood, N. Y. Phone Tuckahoe 3635

Henrietta Speke-Seeley
TEACHER OF SINGING
Studio: Metropolitan Opera House, New York
Residence: 2184 Bathgate Ave., New York

Harry Reginald Spier
Teacher of Singing
205 West 57th St.
Phone Circle 5420 Residence Phone Tremont 3917

Charles Gilbert Spross
ACCOMPANIST-COACH-COMPOSER
Address: Poughkeepsie, N. Y.

William Stickles
Teacher of Singing
Studio: Carnegie Hall 1013
Res. Phone Billings 3317

Charles Tamme
TEACHER OF SINGING
264 West 93d St., New York
Schuyler 0675

Tofi Trabilsee VOCAL TEACHER
Succeeds where others have failed
Studios: 202 W. 74th St., New York
Tel. Endicott 1965

Theodore Van York
TEACHER OF SINGING
Teaches All Summer
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. Penn. 4792

Frank Woelber VIOLINIST
Authorized Exponent of Goby Eberhardt Method
Studio: 784a Quincy St., Brooklyn
Bushwick 1696

S. Constantino Yon
TEACHER OF SINGING
Studio: 853 Carnegie Hall, New York
Phone—Circle 0951

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeiffer, Asst. Teacher
309 West 78th Street Endicott 2779

Oscar Ziegler
Concert Pianist—Pedagogue
52 West 90th Street, New York, N. Y.
Phone Schuyler 7376

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City Phone Circle 9194

In Chicago Studios

Chicago, June 21

AMERICAN CONSERVATORY

The summer master school has opened with a large attendance. The contest for the Fannie Bloomfield Zeisler scholarships was decided in favor of Dorothy Pound of Chicago, the second scholarship being divided between Mrs. J. P. Ryan of Grinnell, Iowa, and Amy Corey Fisher of Kenosha, Wisconsin. Mme. Delia Valeri arrived yesterday to take charge of her large enrollment. A feature of the summer school will be classes in Public school music, in which George H. Gartlan, director of public school music in greater New York, will be prominent. Courses by Margaret Lowry, David A. Clippinger and O. E. Robinson have also been arranged.

BUSH CONSERVATORY

The examinations for the award of the summer term scholarships were commenced today, with a large number of contestants in various departments. A miscellaneous program was given by the junior students of the violin, piano, and expression departments. The piano pupils of Ethel L. Marley played in recital on Wednesday, and the violin students of Ebba Sundstrom were heard on Thursday evening.

GUNN SCHOOL OF MUSIC

Mr. Gunn's "How to Study Class" gave two piano programs in the recital hall of the school on Monday and Wednesday evenings. Bach, Beethoven and Franck were discussed at the first meeting and representative compositions were played by Mary Markin, Lenore Sieberg and W. Ward Wright. The second program was devoted to Chopin, Liszt and some moderns, with Marion Murtaugh, Lenore Sieberg, LaVerne Hansen, Albert L. Goldberg, Hadassah Delson, Dorothy Peacock and Mildred Gravelly at the piano.

LOYAL PHILLIPS SHAW

Jessie Wayland is on tour with the Porter Concert company and in September will become head of the voice department of the Stanton, Va., Woman's College. Theovina Osterhus is engaged to head the voice department of Wayland Academy, Beaver Dam, Wis. Miss Wayland and Lucille Magill were selected by Dean Lutkin to sing the solo parts in the A Cappella chorus numbers at the North Shore Festival recently. Michael Ryan, tenor, has sung frequently in and about Chicago, specializing in Irish songs. Mr. Shaw, director of the voice department of the Northwestern University School of Music, is himself booking a New England tour.

Students of Bush Conservatory Give Last Program of Season

CHICAGO, June 21.—Ellen Munson, Beulah Van Epps, Emmons C. Carlson, Leotta F. Rawson, Paul Stoes, Leola Aikman and Alan Irwin were soloists on Monday evening in the eighth and last of the programs in the commencement series at Bush Conservatory of Music. A group of twelve violinists played the *Prélude* from Bach's Sixth Sonata, and Harriet Prutsman, Olga Eitner and C. H. Babbe were heard in Brahms' Horn Trio.

Chicagoans Play Chamber Music

CHICAGO, June 21.—Sophia Brilliant-Levin, pianist, and Alexander Zukovsky, violinist, played Brahms' D Minor Sonata, and Beethoven's "Kreutzer" sonata at Kimball Hall here recently. The musicians were joined by Michel Levin, viola-player, and Joseph Polak, 'cellist, in the performance of a quartet in G Minor by Mozart.

Florence Lang Sings in Fort Wayne

FORT WAYNE, IND., June 21.—Florence Lang, soprano, gave a program at the Little Arts Theater recently under the management of Edith Foster. A Handel aria, "Come, Ever Smiling Liberty," a group of German lieder, some French songs and Herbert Hughes' amusing "Mother Goose" Parodies were included in the program.

Perceval Owen Resigns Leadership of Choir in Indianapolis

INDIANAPOLIS, June 21.—The board of directors of the Mendelssohn Choir, Arthur I. Franklin, president, has announced the resignation of Perceval Owen, who has conducted the choir since

its organization. Elmer Andrew Steffen has been appointed to succeed Mr. Owen. The club is one of the best local organizations and has achieved recognition throughout the country as the result of the work accomplished under Mr. Owen. Its plans call for two concerts annually, in which it will continue to have the assistance of prominent artists.

PAULINE SCHELLSCHMIDT.

GUNN STUDENTS HEARD

Music School Presents Artists in Two Commencement Programs

CHICAGO, June 21.—The Glenn Dillard Gunn School of Music and Dramatic Art, Inc., gave the first of its two commencement programs at the Blackstone Theater last Saturday night, with the assistance of the Little Symphony of Chicago, Mr. Gunn and Adolf Muhlmann conducting. In the first part of the program, Mr. Gunn's piano pupils were represented by Marion Carter, Cleo Hiner and Rae Bernstein. Miss Bernstein played the last movement of Bortkiewicz' Concerto in B Flat, hitherto unknown here. Happy West and Ruth Olt Wack, sopranos; Sara Levee, pianist, and Marietta L. Gihle, violinist, were also heard.

The program concluded with a condensed version of "Carmen," presented by students of the Muhlmann School of Opera, and ballet pupils of Adolph Bolm. The cast included Berte Long in the title rôle, Walter H. Chambers as *Don Jose*, Isadore T. Mishkin, *Escamillo*; Frieda Stoll, *Micaela*; Anton Knopf, *Dancario* and Philip Bernstein, *Remendado*. The parts of *Frasquita* and *Mercedes* were shared by several singers.

At the second program, given at The Playhouse on Sunday afternoon, the school of the drama presented Richard Harding Davis' "Miss Civilization," Marie Foley's "The Gift," Booth Tarkington's "The Ghost Story" and Mary McMillan's "The Dress Rehearsal of Hamlet." Readings and fencing exhibitions diversified the occasion.

Seattle Artists Give Final Concerts

SEATTLE, WASH., June 21.—Outstanding among the spring concerts was that of the Ralston Club, Owen J. Williams director, with Florence Beeler, mezzo-soprano, as assisting artist. Incidental solos were sung by J. Rollo Maulsby, tenor; Nathan Stewart, baritone, and Lawrence T. Mayer, bass, members of the club. The accompanists were Louretta V. Harding and Irene Rodgers. The Choate-Stewart-Williams Trio, with Ernest Jaskovsky, Kathryn Worth and Arley Robertson, soloists, gave a benefit concert recently. The Serenade Orchestra, W. R. Hedley, conductor, presented an interesting spring concert with Hattie Edenholm, pianist; Theodore Anderson, violinist, and Frank Horsfall, flautist, as soloists.

DAVID SCHEETZ CRAIG.

Pupils of Mabel Chandler Schwartz Heard in Concert

MOUNT VERNON, N. Y., June 20.—Piano music that ranged from pieces written for the first grade up to standard works by Henselt and Chopin was played in an excellent fashion by pupils of Mabel Chandler Schwartz in the Westchester Woman's Club recently. Outstanding among them was Lawrence Rasmussen, enrolled student of the Progressive Series of Piano Lessons of which Mrs. Schwartz is a successful exponent. Marion Miller played four violin solos, one written by herself, charmingly; and Prof. E. T. Bond, director of music in the Military Academy, Peekskill, N. Y., gave a short address.

Music Schools in Settlements Is Subject of Book

The work of music schools in settlements is outlined in a readable way in Janet D. Schenck's "Music Schools and Settlement Music Departments," published by the National Federation of Settlements, Boston. Practical and aesthetic sides of the question are considered, and the section given to tables, curricula, administration and bibliography comprises a useful compendium. Prefaces by the author and the editor, together with a foreword by Harold Bauer, place the aims and accomplishments of the movement clearly before the reader, who will find a great amount of information attractively presented.

Cincinnati Schools Present Diplomas at Annual Commencement Exercises

Conservatory Confers Ten Degrees and Alumni Association Elects Officers—College of Music Presents Medals and Makes Two Honorary Awards—May Festival Directors Announce Program for Next Year

By Philip Werthner

CINCINNATI, June 22.—Ten degrees and a number of diplomas were granted to musicians at the fifty-seventh graduation exercises of the Cincinnati Conservatory on June 11. The degrees were awarded as follows: Doctor of Music, Wallingford Riegger, composer, recent winner of the Coolidge Prize for Chamber Music; Doctor of Pedagogy, Edwin J. Stringham, dean and director of Wolcott Conservatory, Denver, and Henry V. Stearns, fellow of the American Guild of Organists and dean of the school of music, Washburn College, Topeka; honorary Master of Pedagogy, Ernest Hesser, supervisor of music in the public schools of Indianapolis, in recognition of his services to public school music, and Master of Music, Lynell Reed, composer and teacher of violin, Toledo.

Also Bachelors of Pedagogy, Ada Bicking, supervisor of music, Evansville, Ind., and member of faculty, Evansville College, in recognition of her service for public school music, and Mrs. M. Dehoney Hart, director of Meridian School of Music, Meridian, Miss.; Bachelors of Music, Clara Gregory Bridge, musical writer and member of the faculty of the Cincinnati Conservatory; Helen Evalyn Terrel of Highland, Ohio, teacher of harmony and analysis, faculty member of the Cincinnati Conservatory, and Mary Lucretia Sims of Frankfort, Ind., member of faculty of Kidd Key College, Sherman, Tex., and teacher of theory at summer session of Cincinnati Conservatory.

The ceremonies of commencement week began on Sunday, June 7, with a vesper service for the graduates and other students of the Conservatory. On Monday afternoon, the annual class-day exercises took place on the campus, with the tree-planting as the feature. These were followed by a pageant, depicting the class history and prophecy.

On Tuesday afternoon, the Alumni Association held its seventeenth annual business meeting, at which election of officers took place. John A. Hoffman of the Conservatory faculty was elected president. After the meeting, members and guests motored to a country inn, where dinner was served.

The commencement exercises were held on Wednesday evening in Conservatory Hall. After an invocation by Rabbi Englander the Conservatory Orchestra played the Overture to "Oberon." The address of the evening was made by Bishop Boyd Vincent, followed by the presentation of diplomas by Dean F. S. Evans and Edgar Stillman Kelley. A reception was held on the spacious lawns for the students, guests and teachers.

College of Music Awards Diplomas

The graduation exercises of the College of Music were held on June 17. Music was provided by the College orchestra led by Adolf Hahn. George Puchta was the speaker of the evening, and paid tribute to Martin G. Dumler and Albino Gorno, upon whom the president, Mr. Dittman, conferred degrees of Master and Doctor of Music respectively. The graduates were presented with certificates or diplomas by the president. Seven gold medals were awarded.

The May Festival Directors met on June 16 and reelected three of their number whose terms had expired. They were Lawrence Maxwell, Louis J. Hauck and J. H. Thuman. Mr. Thuman was also elected secretary to succeed Frank R. Ellis, who had resigned but who continues as chairman of the chorus committee. The directors decided to hold the next May Festival on May 5-9 of next year with Frank Van der Stucken as musical director, and voted to give the "Dream of Gerontius" by Elgar; the Requiem of Brahms; Bach's "Magnificat," and the third act of "Meistersinger" by Wagner.

The Musicians' Club held its annual outing on June 14 at Mrs. McMullen's place in Terrace Park. The event was attended by thirty musicians.

The Goldenburg Music School had its outing at the Zoo club house on June 14, and was attended by the faculty and many of the students.

Mme. Liszniewska of the Conservatory of Music scored a triumph in Ashland, Ky., on June 10, when she appeared before the music teachers of that city. She explained each composition on her program, which consisted principally of request numbers.

At a recent meeting of the Woman's Music Club, Mrs. Philip Werthner was chosen president. She had held this office seven years, until last season. Mrs. Joseph Ryan, last year's president, was hostess for the meeting. A musical parody was given at the new home of Mrs. Ryan on Tusculum Heights. There were "take-offs" on the "Ride of the Valkyries," *Salome's* Dance and other numbers, that highly amused the members.

CINCINNATI HEARS QUARTET

Matinée Musical Club Gives Brahms Program—Pupils Presented

CINCINNATI, June 21.—The Manhattan Quartet, composed of Lola Schofield, Betty Baxter, William Rayalo and Virgil M. Johansen, is a feature of Sweet's Singing Band at the Zoo garden.

Rose Gores-Rockwell presented her pupils at the Women's Club on June 4. In scenes from opera they were assisted by Fenton C. Pugh, who sang the part of *Don Jose*.

F. S. Evans, dean of the Cincinnati Conservatory, presented his graduate pupil, Minnie L. Nobles, in a program of classics on June 3. She has also studied with Daniel Bedoe.

The Clifton Music Club on June 3 gave a program which included a talk on "The Seasons in Poetry and Music," by Mrs. A. Palm.

Margaret Quinn Finney, who is a member of the College of Music faculty and head of the Glendale College piano department, gave a recital by her advanced pupils at that institution on May 30.

The Matinée Musical Club, at the residence of Mrs. L. H. Martin on May 28, gave a Brahms program, which was preceded by a paper on Brahms by Gladys Bedoe-Vermilya. A number of songs and duets were sung by members of the club.

Lulu Odoms, pupil of Hugo Sederberg, gave a piano recital on June 4 at the Terrace Park Community House, assisted by LaVergne Sims, pupil of Mme. Reiner of the Conservatory.

PHILIP WERTHNER.

Cincinnati Conservatory Pupils in "Evening of Song"

CINCINNATI, June 23.—The "Evening of Song" given by pupils of Thomas James Kelley of the faculty of the Cincinnati Conservatory on June 25 brought forward Lyda Clarke Darlington of Huntington, W. Va., who returned to sing the principal aria, in this case "Depuis le jour" from Louise. Others taking part were Dorothy Benner, Grace Record, Marion Lindsay, Marv Towsley Pfau, Margaret Powell and Norma Fehl, all of whom sang admirably. Arlene Page and Grace Woodruff were the accompanists.

Walter Anderson, Concert Manager, Is Not Magazine Editor

Walter Anderson, president of Walter Anderson, Inc., Concert Direction, says that some confusion has arisen over the fact that the same name is possessed by the associate editor of *Musical Advance*. Mr. Anderson points out that he is not Walter Anderson of the *Advance*.

In an interview with Charles Stratton in last week's issue of *MUSICAL AMERICA* gave it was stated that Mr. Stratton studied at the New England Conservatory, Boston. After leaving the conservatory, Mr. Stratton studied under Arthur J. Hubbard in Boston for nearly three years.

People and Events in New York's Week

Elsa Alsen, Wagnerian Soprano, Plans First American Concert Tour in Fall

(Portrait on front page)

AMONG the principal singers whom the Wagnerian Opera Company introduced to America, was Elsa Alsen, dramatic soprano, who was heard in practically all the soprano rôles of the Wagner operas in the cities in which the company appeared. Mme. Alsen, who sailed for Europe early this spring, will return to America in the fall to make her first concert tour of this country, under the direction of Annie Friedberg.

Few singers of the present day have established a wider reputation in Europe as an operatic singer, and especially as an interpreter of Wagnerian rôles than Mme. Alsen. She has sung in all the principal cities and has appeared either in opera or in concert under the baton of such prominent conductors as Mottl, Weingartner, Muck, Strauss, D'Albert, Nikisch, Blech and others. She is recognized as one of the greatest interpreters of the rôle of *Brünnhilde*, and has also demonstrated her versatility by singing in "Carmen," "Trovatore," "Fidelio," and other operas.

Mme. Alsen is a native of Poland, born in the province of Lodz, and received her education both in Poland and in Germany. She began her study as a contralto with "one of the nine teachers,

who failed to ruin her voice," as she puts it, and after two months' work received her first appointment as soloist in one of the leading churches in Breslau. Her first success as a concert singer came nearly a year later, when she substituted on short notice in a performance of Bach's St. Matthew Passion, given by the Bach Society in Posen. She continued her career as a contralto until four years ago, when she began to sing soprano rôles on the urging of several prominent conductors who were convinced that her voice and dramatic ability would have wider scope in soprano parts. On the occasion of the 150th anniversary of Beethoven's birth, Mme. Alsen was chosen to appear as guest in the opera, "Fidelio" in fifteen different cities.

During the brief period Mme. Alsen was in America she became greatly interested in the life and the appreciation of music here and looks forward to her first appearance in many cities. She has made a diligent study of English and now speaks the language fluently. Besides singing in concert in many cities next season, she will also be heard in several operatic engagements, singing both in German and in English. Her recital programs will include arias, classic and modern songs and a group of folk-songs.

H. C.

STRANSKY MAKING READY

Will Give Brahms-Tchaikovsky Series—Noted Soloists Engaged

The Brahms-Tchaikovsky series, to be given next season by Josef Stransky with the State Symphony, will include four symphonies by each master.

The subscription concerts are divided as follows: Eight Wednesday evenings on Oct. 22, Nov. 5, Dec. 10 and 17, Jan. 21, Feb. 11 and 25 and March 11, in Carnegie Hall. Four Tuesday afternoons on Nov. 11, Dec. 16, Jan. 27 and Feb. 17, in Carnegie Hall. Eight Sunday afternoons on Nov. 16, Nov. 30, Dec. 7, Jan. 4 and 18, Feb. 1 and 15 and March 1, in the Metropolitan Opera House.

There will be few changes in the string section. Hans Letz will again be the concertmaster, Otto Baumann will lead the second violins, Jacob Altschuler will head the violas, Horace Britt will be the solo cellist and Paul Ouglitzky will be at the helm of the contrabasses.

Negotiations are pending with soloists abroad to join those already engaged who are: Anna Case, Julia Culp and Helen Stanley, sopranos; Sigrid Onegin, contralto; Sylvia Lent, violinist; Ossip Gabrilowitsch, Percy Grainger and Guimar Novaes, pianists; Pablo Casals, cellist, and the Flonzaley Quartet.

Four Scholarships Are Offered in Guilman Organ School

Four free scholarships are offered at the Guilman Organ School, of which Dr. William C. Carl is director, by Philip Berolzheimer, City Chamberlain, and Mrs. Berolzheimer. These prizes will be given to students who do not possess the necessary funds to pay for their lessons. Examinations will be held on the morning of Oct. 3. Mr. and Mrs. Berolzheimer have given similar scholarships for several years. Winners are holding important positions, one now being a member of the Guilman Organ School faculty.

Outdoor Opera Will Aid Ruhr Fund and Duse Memorial

A music festival in aid of the Duse Memorial and American Relief in the Ruhr will be held on Ebbets' Field, Brooklyn, on July 12 and 13 under the joint auspices of the Brooklyn Chamber of Commerce and the Brooklyn United Singing Societies. "Pagliacci" will be produced on both days with 2000 singers participating, in company with an orchestra from the Metropolitan Opera and principals from the Metropolitan and Chicago Civic opera companies. The production will be under Paul Sydow, with

were played with good tone and taste. Assisting artists were Anna Kramer, soprano; Florence Ridley-Atkinson, mezzo-contralto; William Liebling, baritone, and L. Peters and David Sapiro, accompanists. Songs by Ardit, Cadman, Homer, Oley Speaks, Manna Zuca and Lohr were among their successful numbers.

William Simmons Joins Artists to Sing Under Direction of Johnston



William Simmons, Baritone

William Simmons, baritone, is now to sing under the management of R. E. Johnston. Mr. Simmons is well known throughout the country, having appeared at prominent festivals and in important concerts. He has figured in festivals with the New York Oratorio Society; at Columbus, Ohio; Spartanburg, S. C.; Asheville, N. C., and Indianapolis. He has appeared also with the Troy Vocal Society, the Monday Musical Club of Albany and the Matinée Club of Philadelphia. Mr. Simmons has been soloist with leading orchestras and is popular in the South, where he has given numbers of recitals.

St. Cecilia Choral Club Observes Silver Anniversary

The St. Cecilia Choral Club, of which Henrietta Speke-Seeley is conductor, gave its final concert of the season in the Parish Hall, Church of the Advocate, on June 10. This is the club's twenty-fifth anniversary year. The program included music by Handel, Bruno Huhn, Burleigh, Campbell-Tipton, Spross and Kreisler, all excellently sung. Choral numbers were supplemented with vocal solos by Lillian Morlang-Koehler and Elizabeth Wright and violin solos by Charles H. Dietz. Part-songs by John W. Worth were accompanied by the composer. Mrs. George N. Deyo was the accompanist. Celebration of the club's anniversary will be continued in the autumn.

Plays for Prince Viggo's Wedding

John Cushing, organist in Holy Trinity Church, New York, gave the recital which preceded the wedding of Eleanor Margaret Green, daughter of the late Dr. and Mrs. James O. Green, to Prince Viggo, son of Prince Valdemar of Denmark, on June 10 in Calvary Church, Fourth Avenue and Twenty-first Street. Mr. Cushing played music by Jensen, Sinding, Liszt, Wagner, Beethoven and Mendelssohn.

S. Avitabile Conducts Summer Class

S. Avitabile is conducting a class of intensive vocal study in his studios in the Metropolitan Opera House this summer. He will number among his pupils Marion Talley, the young soprano from Kansas City who is an aspirant for operatic honors at the Metropolitan. Miss Talley has impressed the authorities of the New York Opera at auditions, and at the suggestion of General Manager Gatti-Casazza she is now at work on two rôles.

STARS SHINE IN OUTDOOR "CARMEN"

Bizet's Opera Sung Before Huge Audience at Polo Grounds

An audience estimated at 10,000 assembled at the Polo Grounds on the evening of June 19, to hear "Carmen," the first of the series of open-air performances projected by the so-called Civic Opera Association of New York. The same management announced a series of operas last season in the same place but it was discontinued after an uninterrupted run of one performance. Profiting by its experience, the management made some important improvements in the manner of presentation. The stage was elevated to a reasonable height from the ground and was placed nearer the grand-stand. The setting, though rather too distinctly Egyptian in style to contribute any Spanish atmosphere, was well planned and sufficiently permanent looking to avoid the usual flimsy appearance of outdoor settings. The orchestra seemed more numerous than last season.

Whether grand-opera in the open air, even in theaters especially constructed, is a feasible thing, is open to question, but accepting as a hypothesis that it is feasible, the fitness of "Carmen" as a piece to be given, is extremely doubtful. The work was composed for a small theater and even in our large opera house, many of the finest effects lose by being broadened out to suit the auditorium. In the open-air, how much more so! But here again, we must accept our hypothesis and look at the performance as a performance.

The leading rôles were assumed by Frances Peralta in the name-part, Grace Anthony as *Micaela*, and William Gustafson as *Escamillo*, all three being from the Metropolitan. Dmitry Dobkin was the *José* and the remaining rôles were assumed by Alice Haesler, Gertrude Wieder, Vito Moscato, L. Oliviero, Nino Ruisi and Leonard Lewis. Cesare Sodero conducted. Before criticising the singers individually, it must be stated that the seats provided for the reviewer were so far to the side that he heard and saw the performance obliquely, most of the singers being audible only when they were faced in his direction.

Miss Peralta made her first appearance in the part of *Carmen*, and under the circumstances, gave an excellent performance. Like most *Carmens*, she either has not read or has ignored the Merriam tale as far as costuming is concerned but her acting was excellent and her characterization as a whole showed careful and intelligent study. Vocally, she has had rôles that suited her better but her singing was fine throughout. Mr. Dobkin was satisfactory in his part and received much applause after the Flower Song. Miss Anthony's *Micaela* was something of a revelation. She has done excellent work in small parts at the Metropolitan but showed herself on this occasion, capable of handling a large one. Her voice carried particularly well. Mr. Gustafson sang an excellent *Escamillo* and "held up the show" after the Toreador Song. Of the lesser rôles, Nino Ruisi as *Zuniga* is especially to be commended. The chorus, too small numerically for the huge stage, sang well and the orchestra under Mr. Sodero did excellent work in spite of the difficulties attendant upon dampness and outdoor conditions in general.

J. A. H.

George Morgan Goes Under Management of Daniel Mayer

A new addition to the list of artists under the management of Daniel Mayer is George Morgan, a young American baritone, who made an extensive tour of America and the Orient as assisting artist to Ernestine Schumann Heink three seasons ago. For two years he has coached under William Thorne, New York, and last winter gave a successful recital in Town Hall. He will begin his tour next season with a New York recital on Oct. 28.

American Public Eager for Modernists' Music States Georges Enesco



Georges Enesco, Rumanian Composer and Violinist

Georges Enesco, Rumanian composer and violinist, speaking recently in Paris about tours in this country, stated that he had found the American musical public eager for modern music and rapidly becoming thoroughly familiar with the whole range of European music.

"In the course of numerous concerts which I gave in America," said Mr. Enesco, "in New York, in Philadelphia, in Washington, in Baltimore, and in Canada, too, I was able to confirm my opinion of the intelligence, the good will and the sympathy with which Americans are continuing their appreciation of our European music."

"They insist upon perfection of execution, and to achieve it do not shrink from any sacrifice. They know that our European conservatories produce excellent executants, and they come here to get them, choosing most carefully the specialists of each nationality. Thus for woodwind players they generally turn to France, for brass to Germany, for strings to Belgium and Russia. And this reminds me that there are many Russians in America. One meets them everywhere, and their music is extremely successful. Hardly any one composer is preferred to the rest. For example, Tchaikovsky is played a great deal, and arouses much enthusiasm; but also not long ago Stravinsky's 'Sacre du Printemps' was given a warm welcome. Musical tendencies are very eclectic. In general, Americans are much impressed by external effects. Even more are they susceptible to the interest of novelty and of that which piques their curiosity. Yet indigenous elements are not altogether lacking in their musical life."

"The old masters, Beethoven, Bach, Handel—Mozart, even—no matter how brilliantly they may be played, tend to leave them cold. Americans hold the old masters in high esteem, but seem more taken with composers of the modern French school, such as Debussy, Ravel and Paul Dukas. They are playing now in the United States works of Erik Satie and Milhaud. No audacity is too fearful to be enjoyed, since, I repeat, they want to learn. And no matter what the circumstances, they always extend a charming welcome to the foreign artist. There reigns a splendid spirit of cordiality among musicians of every origin there, and since that is the country par excellence of clubs and associations, social invitations rain upon you. And I must say that you never regret accepting any of them."

Pupils of Aida Grass Morris Heard in Recital

Pupils of Aida Grass Morris, assisted by Ethel Glenn Hier, composer and pianist, gave an interesting studio recital in Carnegie Hall on June 14. Miss Hier was heard in a group of her own compositions, including a piano suite, "A Day in the Peterborough Woods" and the Scherzo in E Minor, and gave a short talk on Peterborough and the birds' music which is closely identified with her suite. The program opened with Beethoven's "Prayer," arranged for three soprano voices and effectively sung by Mathilde Prezant, Myndell Schneiderman and Mabel Purdy. Miss Schneiderman was also heard in Mrs. Beach's "The Year's at the Spring" and an aria from Puccini's "Butterfly." Miss Prezant sang Dell'Acqua's "Villanelle"

and songs by Wolf, Tchaikovsky and Debussy, disclosing a voice of excellent quality. Mrs. Purdy sang an aria from Tchaikovsky's "Jeanne d'Arc," in which her rich voice was heard to advantage. Others on the program were Emma Louise Krech, Emma Kaufmann, and Theodore Frohlich.

WILL MANAGE ARTISTS

Fred O. Renard Lists Prominent Singers Under Own Banner

Fred O. Renard, formerly manager for Anna Case and lately associated with the Metropolitan Musical Bureau as special representative, is now booking exclusively for artists under his own management. The three latest recruits to enlist under the Renard banner are Roa Eaton, soprano; Arthur Kraft, tenor, and Lionel Storr, bass-baritone. Miss Eaton was formerly with the San Carlo Opera in Naples. She has appeared in America with the Philharmonic and the American National orchestras, at a Metropolitan Opera Sunday night concert and was heard in recital last February in Aeolian Hall. Mr. Kraft is well-known as an oratorio and recital artist, and Mr. Storr is prominent in oratorio and concert. Mr. Renard has just returned from a booking trip through the East and will go on an extensive trip in the early fall. Publicity for his artists will be in charge of C. E. Le Massena, who has prepared press material for many eminent artists, including Amelita Galli-Curci, Ignace Jan Paderewski, Tito Schipa, Josef Lhevinne, Marie Tiffany, the Friends of Music and Marguerite D'Alvarez.

Play Standard Overtures at Rivoli and Rialto

The Overture to "Zampa" was at the top of the Rivoli Theater's musical program this week, played by the Rivoli Concert Orchestra under Emanuel Baer and George Kay. Miriam Lax, soprano, sang "Song of Songs" by Moya, and Lorelei Kendler and Nella Hillhouse, whose dancing has delighted Rivoli and Rialto patrons recently, appeared in a new divertissement with settings by John Wenger. Organ music was played by Harold Ramsbottom and Frank Stewart Adams. The music program at the Rialto Theater was headed by the Overture to "Semiramide" by Rossini, played by the Rialto Orchestra under the alternate leadership of Hugo Riesenfeld and Willy Stahl. "The Sidewalks of New York" was the classical jazz selection, chosen in honor of Governor Smith. Betty Lawrence, soprano, sang "Down in the Forest" by Landon Ronald, and Lillian Powell appeared in a "Dance Orientale," suggesting the Chinese atmosphere of the feature film. Alexander D. Richardson and S. Krumgold alternated at the organ.

Leonard Lewis Sings in President's Church

Leonard Lewis, baritone, sang an aria from "Elijah" recently in the First Congregational Church, Washington, which is attended by President Coolidge. The President and Mrs. Coolidge were in the congregation, as were also Secretary of the Navy Wilbur, Harlan Stone, Attorney-General, and Senator and Mrs. R. Ackerman. An engagement with the Government Hotels Music Club was another of Mr. Lewis' appearances in the capitol. Mr. Lewis is under the management of Annie Freidberg.

Clara Novello Davies to Remain in America This Summer

Clara Novello Davies will spend the summer in New York and Atlantic City, continuing her classes in singing. A number of pupils will come from England to join these classes. Mme. Davies will present her choir in a concert in Atlantic City, assisted by Scott Brock, organist.

Oscar Ziegler Pupil on Concert Tour

A successful tour of Vermont is recorded among the activities of Yolanda Lorenz, pianist, a pupil of Oscar Ziegler, who has given concerts in Manchester, Arlington, Dorset and Burlington. A reengagement to play in Arlington followed Miss Lorenz' appearance in that city.

Fidelia Solari to Give Song Program

Fidelia Solari, lyric soprano, recently arrived from Italy where she has sung in the Scala and San Carlo opera houses, will appear in concert in the Princess Theater, on June 29.

SIEVEKING JOINS FACULTY

Institute of Musical Art Adds Pianist to Teaching Corps

Martinus Sieveking is to join the teaching staff of the Institute of Musical Art of the City of New York, of which Dr. Frank Damrosch is director.

Born in Amsterdam, Holland, Mr. Sieveking received his first musical education from his father. He won a scholarship at the National Conservatory of the Netherlands, and studied piano under Julius Röntgen, and composition with Frans Coenen. He held a post as church organist at the age of sixteen, and was second *chef d'orchestre* and *repetiteur* at the opera in Amsterdam when eighteen. In Paris he attracted the attention of Charles Lamoureux and played in the latter's orchestra for two seasons. His Suite d'Orchestre was performed by Lamoureux when Mr. Sieveking was twenty-three—the youngest composer to have a work played by that organization. He conducted concerts at Trouville for two seasons, then went to England and travelled for two years as pianist in Adelina Patti's concert company. Study under Theodore Leschetizky, followed. After living in Paris, Mr. Sieveking came to America and made his debut with the Boston Symphony, later going on concert tours and playing with large orchestras. He has made his home in America for several years.

Pupils of Onelli-Schofield Studios Heard in Recital

Pupils of the Onelli-Schofield Studios were heard in recital in Wurlitzer Hall on the evening of June 19, with Ellmer Zoller, coach-accompanist at the piano. Those taking part included William Kenney, tenor, who was heard in songs by Handel and Caccini; Charlot Caldwell, mezzo-soprano, in "O Don Fatale" from Verdi's "Don Carlos;" William Lineweaver, tenor, who sang the aria of Rodolfo from "Bohème;" Helen Young, contralto, in "Voce di Donna" from "Gloconda;" Terence Horn, tenor, in the "Flower Song" from "Carmen;" Eileen Harrison, mezzo-soprano, in songs by Kursteiner and Cadman; John Cassidy, in songs by del Riego and German; Marie Rorke, in songs by Schubert and Arensky; Stanley McLelland, in songs by Woodman and Curran, and Suzanne Kenyon, soprano, in a group of Negro songs in costume. Mme. Enrichetta Onelli and Edgar Schofield will close their studio next week and are booked to sail for Europe on the Orduna on July 5.

First Stadium Concert to Feature Beethoven Symphony

Beethoven's Fifth Symphony is to be a feature of the first concert given on July 3 in the Lewisohn Stadium by the Philharmonic Orchestra under Willem van Hoogstraten. Other numbers will be Tchaikovsky's "Romeo and Juliet" Overture, the "Wiener Wald" waltzes of Johann Strauss, and the Prélude to "Meistersinger." On July 4 the program will begin with "The Star Spangled Banner," and half of it will be devoted to American composers. Works to be performed are "Jubilee" from Chadwick's "Symphonic Sketches," the "Love Song and Village Festival" from MacDowell's "Indian" Suite, and Victor Herbert's "American Fantasy." Tchaikovsky's Fourth Symphony completes this program. On the evening of July 5, Beethoven's Overture "Leonore," No. 3; Grieg's "Peer Gynt" Suite, Strauss' "Wiener Blut" waltzes, the Prélude to "Lohengrin" and the first number from "L'Arlesienne" by Bizet will be played.

Pangrac Pupils Heard in Musicale

A program containing unusual numbers was heard in the Pangrac Studios recently, when pupils sang solos and duets by Mokrejs, Blodek, Farley, Bendl and Smetana in addition to better-known music by Schubert, MacDowell and Saint-Saëns. Participants were Helen Dlouhy and Otilie Ludra, soprano and contralto, Marie Krejcik and William Minarik, pianists. Anna Fuka-Pangrac was the accompanist.

Charles L. Wagner Issues a Denial

It has been brought to the attention of MUSICAL AMERICA by Charles L. Wagner that J. Maxwell Joice, who was mentioned in last week's issue as having had charge of publicity of the Wagner Management, was not connected with the publicity department of that office. Mr. Wagner states that Mr. Joice was employed by his management in another capacity.

Aldo Franchetti Will Conduct Special Opera Performances in South



Aldo Franchetti, Conductor

Aldo Franchetti, after his successful season with the San Carlo Opera Company, has been engaged to conduct eight special performances with this organization in Asheville, N. C., beginning Aug. 11.

Mr. Franchetti, who will be a leading conductor with the San Carlo forces again next season, will spend his summer holiday in America, devoting much of his time to the composition of an opera based on a Japanese story of 600 years ago.

M. H. Hanson Is Guest at St. Olaf's College, Northfield, Minn.

In response to an invitation from President Lars W. Boe, the faculty and graduating class of St. Olaf's College, Northfield, Minn., M. H. Hanson, impresario, attended commencement exercises there recently. During his stay of three days, Mr. Hanson was the guest of President and Mrs. Boe, and a dinner was given for him by Dr. and Mrs. F. Melius Christiansen. Dr. Christiansen is conductor of the St. Olaf Choir, which has been under the management of Mr. Hanson on its various tours. Mr. Hanson walked in the commencement procession with Dr. Christiansen. He left St. Olaf's for Dayton, Ohio, to attend the reorganization meeting of the Westminster Choir.

George Brown of Wolfsohn Bureau Completes Extended Trip

George Brown of the Wolfsohn Musical Bureau, Inc., has returned to New York after a four months trip through the Middle West. Mr. Brown left New York in the middle of January and returned just in time to see his friend Allen McQuhae, tenor, off for Europe. Mr. Brown covered more territory and traveled a greater number of miles on this trip than on any previous business trip he has ever made.

Abby Putnam Morrison to Sing with San Carlo Opera Company

Abby Putnam Morrison, soprano, is now under the management of Fortune Gallo for the season of 1924-25. She will appear with the San Carlo Opera Company as Nedda in "Pagliacci," Marguerite in "Faust," Micaela in "Carmen," Mimi in "Bohème" and other leading rôles. She opens her engagement with the San Carlo Company in Asheville, N. C., the week of Aug. 11.

Klibansky Studios Open This Summer

Sergei Klibansky, vocal teacher, has left for Chicago, where he will hold master classes in the Chicago Musical College during the summer. In his absence Leroy Tebbs, Mr. Klibansky's associate teacher and personal representative, will be in charge of the New York studios.

Buzzi-Peccia to Spend Summer Abroad

A. Buzzi-Peccia will sail for Europe on July 8, going first to Italy and then to Paris. He will remain in the latter city for a month. While abroad, Mr. Buzzi-Peccia will arrange European appearances in opera and concert for a number of his pupils. He will return to New York the first of October.

Record Throng Pays Tribute to a Queen of Song



Keystone Photo Service, Los Angeles

AMELITA GALLI-CURCI IN HER FIRST OPEN-AIR CONCERT

Famous Singer, Accompanied by an Orchestra Led by Alfred Hertz, Conductor of the San Francisco Symphony, Facing a Throng Estimated at 27,000 Persons in the Hollywood Bowl, the Natural Amphitheater on the Outskirts of Los Angeles. The Above Photograph Is a Reproduction of What Is Claimed to Be the Largest Flashlight Picture Ever Made in America

WHERE is he whose imagination is not stirred by the account of Jenny Lind's triumphant tour of America three-quarters of a century ago, or of the days when Adelina Patti reigned as the acknowledged mistress of song? The fact that "the old order has changed, giving place to new," has not left the world without singers who are able to inspire countless thousands, and perhaps equal the records of days gone by.

It is not that any new features were evident in the singing of Amelita Galli-Curci in her recent appearance in the

Hollywood Bowl on the outskirts of Los Angeles, unless a deepened impression of the remarkable beauty of her voice can be called a new feature. But aside from her singing, which was reviewed in last week's issue of *MUSICAL AMERICA*, several new records were claimed, making the concert an outstanding event in the musical history of this country.

The fact that Galli-Curci sang to the largest audience that has ever assembled to hear a singer at popular prices—the majority of the seats were sold at a dollar—cannot obscure other interesting facts. The 27,000 persons who made their way to the Bowl on the evening of June 5 created what has been called the greatest traffic jam in the history of Los Angeles.

Such a gigantic undertaking as this concert, planned by the singer's managers, Evans & Salter of New York, presented problems which would tax the resourcefulness of any manager and also presented unusual difficulties which had to be met by the local civic authorities. No stone was left unturned to inform the general public of the coming event. Despite the fact that Mme. Galli-Curci was no stranger to Los Angeles—it was her third concert in the city within a period of five weeks—more than 100,000 pieces of advertising matter of various kinds were printed and distributed, and in addition space was used daily in the different local papers. Twenty-four Victor dealers of the city united in announcing the concert, together with a list of the artist's records, in two full-page advertisements in two newspapers. The street cars carried announcements, and every apartment house dweller and every guest in every hotel in the city was informed of the coming event.

Not only did every resident of Los Angeles know that musical history was in the making, but hundreds of newspapers in other cities throughout California and neighboring States told their readers that

Mme. Galli-Curci would sing for the first time in the open air, accompanied by an orchestra of ninety pieces, under the leadership of Alfred Hertz, conductor of the San Francisco Symphony.

When the night of June 5 arrived, the crowd early began to make its way to the natural amphitheater in the hills outside the city. By 5.30 several hundred persons were standing at the box-office, although it had been announced that tickets would not be on sale there until 6.30. Many brought their suppers, arriving early so as to escape the jam. By 8 o'clock the police were face to face with the greatest traffic problem they had ever been asked to handle, and it was with difficulty that the singer, escorted from her hotel by two motorcycle policemen and two automobiles of marines, could make headway.

Arriving at the Bowl, the singer was greeted by a sea of faces such as she had never seen before. Representatives from 116 cities, outside Los Angeles, were included in the audience of 27,000, some ordering their tickets in advance from cities as far distant as Portland, Ore.; Tucson and Phoenix, Ariz. Some 150 ushers were stationed at various points in the thirty-six acres which comprise the amphitheater; forty-five were acting as head ushers and many more were given other duties in taking care of the monster audience. The supply of seats was exhausted early in the evening and, before the program began, late-comers were seen making themselves comfortable high up on the hillside.

But one of the greatest technical feats was left to the photographers and electricians who cooperated in taking the picture which is reproduced above. The task required the services of some fifty men, including six cameramen, using 10 x 20 cameras, the largest made. More than 4500 feet of double feeder wire was used in securing what is said to be the biggest flashlight picture ever attempted in America. Since two ounces of powder are used for the ordinary flash, some idea of the magnitude of the venture will be gained when it is learned that five and a half pounds of powder was discharged by electricity from thirty-six pans simultaneously, producing a report like that of a big gun. It cost more than \$450 to take the picture and the Los Angeles Keystone officials were by no means certain that it would be a success.

It was an event which those present will remember for many a day and one which made a deep impression on the singer, who has long been accustomed to popular demonstrations. The details of the concert were planned and executed by Lawrence Evans of Evans & Salter, working in conjunction with L. E. Behrmer, Los Angeles manager.

One of the interesting features of the concert was the presentation of a large American flag to the singer by a body of U. S. Marines headed by Sergeant Spencer. The huge audience rose to the strains of "The Star-Spangled Banner," which was played by the orchestra. Mme. Galli-Curci will take the flag to her summer home in the Catskills.

Chicago Choristers Rescue Women in Ship Crash

A COLLISION between two steamers in the fog in the West Fjord off the coast of Norway resulted in the death of seventeen persons, but heroic work was done by a party of fifty singers of the Chicago Norwegian Male Choir, en route for a concert tour of the country. The boat on which the Americans were traveling, the *Kong Harald*, was little damaged in the collision, but the other ship, the *Haakon Jarl*, was badly rammed. According to an Associated Press dispatch from Christiania, the shock awakened the passengers and, although the boats were immediately lowered, many persons in their excitement jumped into the water. The Chicagoans worked heroically to rescue the women and children from the doomed ship, but it sank in a few minutes.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET BUFFALO, N. Y.

MEHLIN PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms, 509 Fifth Ave. New York

Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.